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GROCOTT'S
FAMILIAR QUOTATIONS.



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AN INDEX
TO
FAMILIAR QUOTATIONS

SELECTED PRINCIPALLY FROM
BRITISH AUTHORS

WITH
PARALLEL PASSAGES FROM VARIOUS WRITERS
ANCIENT AND MODERN

BY
J. C. GROCOTT

ATTORNEY-AT-LAW.

One writer excels at a plan or a title-page; another works away at the body of the book;
and a third is a dab hand at an index.

GOLDSMITH.

FOURTH EDITION, MUCH ENLARGED.

Liverpool
EDWARD HOWELL
1871.

AN INDEX

FAMILIAR QUOTATIONS

BY

BRITISH AUTHORS

AND

THEIR QUOTATIONS IN THE WRITINGS

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PREFACE

TO

THE FOURTH EDITION.

FIVE and twenty years ago I began to make a collection of Quotations and parallel passages, with the "chapter and verse," and line whence taken, and the result of my labours was published in 1854. On the 14th February, 1863, the second edition was issued, in January, 1866, a third was published, and now a fourth is required. One of the objects of a book of this description (and an important one also) is to discover the author of the idea, image, or phrase which has become familiar to us, and with that in my mind I have given numerous parallel passages from the translations of the Latin and Greek classics, and my readers will see how great a share the ancients had in the authorship of the quotations now in daily use.

The late Mr. D'Israeli says "one of the most elegant of literary recreations is that of tracing poetical or prose imitations and similitudes; and there are few men of letters who have not been in the habit of marking parallel passages, or tracing imitation in the thousand shapes it assumes."—(*Curiosities of Lit.*, vol. 2.)

The reference to the chapter, act, scene, book, and number of the line of each quotation, was given in Murray's Handbook of Familiar Quotations, and in Whitaker's Book of Familiar Quotations, and in my own, all which were contemporaneously issued in the early part of the year 1854; and to us credit is due for that improvement. The present volume contains upwards of six thousand four hundred quotations and parallel passages.

The additions to the present issue are from the Holy Scriptures, HEBER, WASHBOURNE, FULLER, SWIFT, SIDNEY SMITH, LANDELLS, PARKER, the FLETCHERS, DE FOE, SOUTHEY, SELDEN, TENNYSON, LONGFELLOW, STOWELL, DE QUINCEY, WEBSTER, MASON, LYLY, GASCOIGNE, P. SIDNEY, OLDHAM, PUTTENHAM, and EARLE.

J. C. G.

LIVERPOOL,

NOVEMBER 1, 1871.

ERRATA.

PAGE.

- 52.—Title CAT, *for* “Okabango” *read* “Okavango River.”
- 120.— „ SUNDAY, *for* “Village” *read* “Villager’s verse-book.”
- 276.— „ MARRIAGE, *for* “Marrage” *read* “Marriage.”
- 278.— „ MELANCHOLY, *for* “Pale and” *read* “Pale melancholy.”
- 279.— „ MELROSE, *for* “Abey” *read* “Abbey.”
- 395.— „ SERVANTS, *for* “serpents” *read* “servants.”
- 412.— „ SMELL, *for* “villanous” *read* “villainous.”
- 439.— „ SUN, *for* “vale” *read* “veil.”
- 441.— „ SUNBEAM, *for* “Jegnér’s” *read* “Tegnér’s.”
- 468.— „ TONGUE, *for* “Euphnes” *read* “Euphues.”
- 516.— „ WOMAN, *for* “Eunurcus” *read* “Eunurchus.”

QUOTATIONS.

ABIDE.—Abide with us, for it is toward evening, and the day is far spent.

ST. LUKE, Chapter xxiv., Verse 29.

(Two of the disciples to our Lord on the way to Emmaus.)

Abide with us from morn till eve.

KEBLE.—The Christian Year.

ABRA.—Abra was ready ere I call'd her name ;

And, though I call'd another, Abra came.

Her absence made the night, her presence brought the day.

PRIOR.—Solomon, Book II., Lines 363, 592.

When Hamilton appears, then dawns the day.

And when she disappears, begins the night.

LANSDOWN.—To the Duchess.

ABSENCE.—In the hope to meet

Shortly again, and make our absence sweet.

BEN JONSON.—Underwoods, an Elegy.

Distance sometimes endears friendship, and absence sweeteneth it.

HOWELL.—Familiar Letters, Book I., Section I.
No. 6.

An hour or two

Never breaks squares in love ; he comes in time

That comes at all ; absence is all love's crime.

BEAUMONT and FLETCHER.—The Widow, Act II.
Scene 2.

Absence makes the heart grow fonder.

HAYNES BAILEY.—Isle of Beauty ; Odes to Rosa.

What vigour absence adds to love.

FLATMAN.—Weeping at parting, a song.

Absence in most, that quenches love,

And cools the warm desire ;

The ardour of my heart improves,

And makes the flame aspire.

COTTON.—A Song, Verse 2.

ABSENCE.—Friends, though absent, are still present.

CICERO.—On Friendship, Chapter VII.

He shone with the greater splendour because he was not seen.

TACITUS.—Annals 3, 76.

ABSENT.—Absent in body, but present in spirit.

ST. PAUL.—1 Cor., Chapter v. Verse 3.

[The mottoes or phrases, "Though lost to sight, to memory dear," and "Though absent, not forgotten," are probably derived from the passage in Cicero; for I have not met with them in my reading, neither can I learn that they are to be found in any author]

ABSTRACTS.—They are the abstracts, and brief chronicles of the time.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Hamlet's direction to see the players well bestowed.)

Brief abstract and record of tedious days.

SHAKSPERE.—King Richard III., Act IV. Scene 4.

(Duchess to Queen Margaret.)

ABUSE.—Nor aught so good, but, strain'd from that fair use. Revolts from true birth, stumbling on abuse.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

(Friar Lawrence at his cell door.)

When you abuse another do you ne'er look back upon yourself?

PLAUTUS.—Pseudolus, Act II. Scene 2, Line 18.

ACCIDENTS.—Wherein I spoke of most disastrous chances; Of moving accidents by flood and field.

SHAKSPERE.—Othello, Act I. Scene 3.

(To the Senate, justifying his marriage with Desdemona.)

ACCOMMODATED.—That is, when a man is, as they say, accommodated: or where a man is—being—whereby—he may be thought to be accommodated, which is an excellent thing.

SHAKSPERE.—King Henry IV., Part II. Act III. Scene 2.

(Bardolph and one with him.)

ACES.—We gentlemen, whose chariots roll only upon the four aces, are apt to have a wheel out of order.

SIR JOHN VANBRUGH.—The Provoked Husband, Act II., by *CIBBER*.

On the four aces doom'd to roll.

CHURCHILL.—The Duellist, Book I. Line 68.

ACHES.—Up start as many aches in his bones, as there are ouches in his skin.

GEORGE CHAPMAN.—The Widow's Tears.

[This word is a dissyllable and to be pronounced *atches*. In SWIFT's own edition of "The City Shower" he had "old aches throb," but modern printers who lost the right pronunciation treated *aches* as a monosyllable, and then to complete the metre have foisted in "*aches with throb*." A good example of this occurs in *Hudibras*, pt. 3, canto 2, line 407,]

Can by their pangs and aches find
All turns and changes of the wind.

[The rhythm here demands the dissyllable *a-ches* as used by the elder writers. Shakspeare particularly, who in his *Tempest* makes Prospero threaten Caliban,]

If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps;
Fill all thy bones with *aches*; make thee roar
That beasts shall tremble at thy din.

SHAKSPEARE.—The *Tempest*, Act I. Scene 2.
(Prospero and Caliban.)

[John Kemble was aware of the necessity for using the word in this instance as a dissyllable, but he was ridiculed by the O. P. critics, and a medal was struck on the occasion which served only to perpetuate their own ignorance. See Disraeli's, *Cur. of Lit.*, Vol. I. p. 81.]

ACT.—The last act crowns the play.

QUARLES.—Emblems, Book I. Epigram 15.

ACTING.—Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream.

SHAKSPEARE.—Julius Cæsar, Act II. Scene I.

(Brutus, after Cassius had moved him against
Cæsar.)

ACTION.—Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature.

SHAKSPEARE.—Hamlet, Act III. Scene 2.
(His directions to the players.)

ACTIONS.—Prodigious actions may as well be done
By weaver's issue, as by prince's son.

DRYDEN.—Absalom and Ahithophel, Part I.
Line 638.

Actions of the last age, are like almanacs of the last year.

DENHAM.—The Sophy.

His actions speak much stronger than my pen.

CHURCHILL.—The Candidate, Line 106.
(Of John Wilkes.)

ACTOR.—He loved his friends (forgive this gushing tear ;
Alas ! I feel, I am no actor here.)

LYTTLETON.—Prologue to Thomson's *Coriolanus*.

As in a theatre, the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious ;
Even so, or with much more contempt, men's eyes
Did scowl on Richard ; no man cried, God save him !

SHAKSPERE.—King Richard II., Act V. Scene 2.

(York to his Duchess.)

ACTS.—Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.

FLETCHER.—Honest Man's Fortune.

ADIEU.—I take a long, last, lingering view ;
Adieu ! my native land, adieu !

LOGAN.—The Lovers, Verse 15.

Adieu, adieu ! my native shore
Fades o'er the waters blue.

BYRON.—Childe Harold, Canto I., Stanza 13.

ADMIRE.—Not to admire is all the art I know,
To make men happy and to keep them so.

CREECH.—Translator of Horace.

ADORE.—We bear it calmly, though a ponderous woe,
And still adore the hand that gives the blow.

POMFRET.—To his Friend.

Led like a victim, to my death I'll go,
And, dying, bless the hand that gave the blow.

DRYDEN.—The Spanish Friar, Act II. Scene 1.

Adored through fear, strong only to destroy.

COWPER.—Winter Morning Walk, Book V. Line 445.

ADORN.—She came adorned hither like sweet May.

SHAKSPERE.—King Richard II., Act V. Scene 1.

(Speaking of his Queen.)

Th' adorning thee with so much art
Is but a barbarous skill ;
'Tis like the poisoning of a dart,
Too apt before to kill.

COWLEY.—The Waiting-Maid, Verse 4.

A poet, naturalist, and historian, who scarcely left any style of
writing untouched, and touched nothing that he did not adorn.

DR. JOHNSON.—Epitaph on Goldsmith, from
Croker's translation.

ADVERSARY.—Oh that mine adversary had written a book.
JOB.—Chapter xxxi. Verse 35.

And do as adversaries do in law :

Strive mightily, but eat and drink as friends.

SHAKSPERE.—Taming of the Shrew, Act I.
 Scene 2. (Tranio to Hortensio.)

ADVERSITY.—A man I am, cross'd with adversity.

SHAKSPERE.—Two Gentlemen of Verona, Act IV.
 Scene 1. (Valentine to the Outlaws.)

A wretched soul, bruin'd with adversity,

We bid be quiet when we hear it cry ;

But were we burden'd with like weight of pain,

As much, or more, we should ourselves complain.

SHAKSPERE.—Comedy of Errors, Act II. Scene 1.
 (Adriana to Luciana.)

Sweet are the uses of adversity ;

Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head ;

And this our life, exempt from public haunt,

Finds tongues in trees, books in the running brooks,

Sermons in stones, and good in every thing.

SHAKSPERE.—As You Like It, Act II. Scene 1.
 (The Duke to Amiens and other Lords.)

On every thorn delightful wisdom grows ;

In every rill a sweet instruction flows.

DR. YOUNG.—Sat. I. Line 249.

Adversity's sweet milk, philosophy.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 3.
 (The Friar to Romeo.)

Love is maintain'd by wealth ; when all is spent,

Adversity then breeds the discontent.

HERRICK.—Hesperides, Aphorisms, No. 144.

The fire of my adversity has purged the mass of my acquaintance.

BOLINGBROKE.—To Swift, 17th March, 1719.

AFFECTATION.—There affectation, with a sickly mien,

Shows in her cheek the roses of eighteen.

POPE.—Rape of the Lock, Canto IV. Line 31.

On the rich quilt sinks with becoming woe,

Wrapt in a gown, for sickness and for show.

POPE.—Ibid., Line 35.

By giving sixty five's pale wither'd mien,

The blooming roses of sixteen.

WALCOT.—The Romish Priest.

AFFECTATION.—Die of a rose in aromatic pain.

POPE.—Essay on Man, Epistle I. Line 200.

AFFECTION.—Entire affection hateth nicer hands.

SPENCER.—Fairy Queen, Book I. Canto VIII.

Stanza 40. (That is, disdains *nicety*.)

Set your affection on things above, not on things on the earth.

COLOSSIANS.—Chapter iii. Verse 2.

AFFLICTION.—Had it pleased Heaven

To try me with affliction; had he rain'd

All kinds of sores and shames on my bare head;

Steep'd me in poverty to the very lips;

Given to captivity me and my utmost hopes;

I should have found in some place of my soul

A drop of patience.

SHAKSPERE.—Othello, Act IV. Scene 2.

(The Moor to Desdemona.)

When Providence, for secret ends,

Corroding cares, or sharp affliction, sends;

We must conclude it best it should be so,

And not desponding or impatient grow.

POMFRET.—To his Friend under Affliction.

Heaven is not always angry when he strikes,

But most chastises those whom most he likes.

POMFRET.—Ibid.

Affliction is not sent in vain—

From that good God who chastens whom he loves!

SOUTHEY.—Madoc, Part III. 27.

Are afflictions aught

But mercies in disguise? th' alternate cup,

Medicinal though bitter, and prepar'd

By love's own hand for salutary ends.

MALLET.—Amyntor and Theodora, Canto III.

Line 176.

There is healing in the bitter cup.

SOUTHEY.—Madoc, Part III. 27.

'Tis a physic

That's bitter to sweet end.

SHAKSPERE.—Measure for Measure, Act IV.

Scene 6. (Isabella to Mariana.)

Thy pleasure points the shaft, and bends the bow;

The cluster blasts, or bids it brightly glow.

DR. YOUNG.—The Last Day, Book II. Line 349.

AFFRONT.—Am I to set my life upon a throw,
Because a bear is rude and surly? No—
A moral, sensible, and well-bred man,
Will not affront me, and no other can.

COWPER.—Conversation, Line 191.—See “Duelling”

AFTER.—After me the deluge. *Après moi le deluge.*

MADAME DE POMPADOUR.—3 Notes and Queries, 397.

When I am dead, may earth be mingled with fire! Ay, said
Nero, and while I am living, too.

From a Greek Tragedian. See Riley's Dictionary,
Classical Quot., 535.

After the war, aid.—GREEK PROVERB.

After death the doctor.—ENGLISH PROVERB.

RILEY.—*Supra*, 540. Geo. Herbert, *Jacula Prudentum*.

AGE.—Age and want sit smiling at the gate.

POPE.—Moral Essays, to Bathurst, Epistle III.,
Line 266.

Slow-consuming age.

GRAY.—Ode on Eton College, Verse 9.

Borne on the swift, tho' silent wings of time,
Old age comes on apace, to ravage all the clime.

BEATTIE.—The Minstrel, Verse 25, Line 8.

Age shakes Athena's tower, but spares gray Marathon.

BYRON. — Childe Harold, Canto II., Stanza 88,
last Line.

Age cannot wither her, nor custom stale
Her infinite variety.

SHAKSPERE. — Anthony and Cleopatra, Act II.
Scene 2. (Enobarbus to Mecænas.)

Your date is better in your pie
And your porridge, than in your cheek.

SHAKSPERE.—All's Well that ends Well, Act I.
Scene I. (Parolles to Helena.)

Some smack of age in you, some relish of the saltness of time.

SHAKSPERE.—King Henry IV., Part II., Act I.
Scene 2. (Falstaff to the Chief Justice.)

I have seen more days than you.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 1.
(Anthony to Octavius.)

While grace celestial with enliv'ning ray
Beam'd forth to gild the ev'ning of his day.

DR. HARTE.—Eulogius.

AGE.—Age too, shines out, and garrulous recounts the feats of youth.

THOMSON.—Autumn, Line 1229.

Thou shalt go to thy fathers in peace, thou shalt be buried in a good old age.

GENESIS, Chap. xv. Verse 15. (God to Abraham.)

Come forth, old man,—thy daughter's side

Is now the fitting place for thee :

When time has quell'd the oak's bold pride,

The youthful tendril yet may hide

The ruins of the parent tree.

SCOTT.—Woodstock, Chap. II.

Down his neck his reverend lockes

In comelye curls did wave ;

And on his aged temples grewe

The blossomes of the grave.

OLD BALLAD.—2 Percy Reliques, 171.

Dear daughter, I confess that I am old ;

Age is unnecessary : on my knees I beg

That you'll vouchsafe me raiment, bed, and food.

SHAKSPERE.—King Lear, Act II. Scene 4.

(The King to his daughter Regan.)

You see me here,—a poor old man,

As full of grief as age ; wretched in both !

SHAKSPERE.—King Lear, Act II. Scene 4. (The same.)

He is older than Saturn.

LE SAGE.—Gil Blas, Vol. I. Book III. Chap. II.

An age that melts with unperceived decay,

And glides in modest innocence away ;

Whose peaceful Day benevolence endears,

Whose Night congratulating conscience cheers ;

The general favourite as the general friend :

Such age there is, and who shall wish its end ?

DR. JOHNSON.—Vanity of Human Wishes, Line 293.

O. sir ! I must not tell my age.

They say women and music should never be dated.

GOLDSMITH.—She Stoops to Conquer, Act III.

Just at the age 'twixt boy and youth,

When thought is speech, and speech is truth.

SCOTT.—Marmion, Introduction to 2nd Canto.

Tell me what you find better, or more honourable than age. Is not wisdom entail'd upon it ? Take the pre-eminence of it in every thing ; in an old friend, in old wine, in an old pedigree.

SHAKERLY MARMION.—The Antiquary, Act II. Scene 1.

AGE.—Old friends are best. King James us'd to call for his old shoes, they were easiest for his feet.

SELDEN.—Table Talk, title "Friends."

(ARBER'S English Reprints, 51.)

[Alonso of Aragon was wont to say in commendation of Old Age, that age appeared to be best in these four things; Old Wood to burn! Old Wine to drink! Old Friends to trust! Old Authors to read! (From BARTLETT'S book of Quotations, 334.) Quoting MELCHIOR.]

We see time's furrows on another's brow,
How few themselves in that just mirror see!

YOUNG.—Night V. Lines 627, 629.

Press'd with the weight of more than fourscore years.

LILLO.—The Christian Hero, Act II.

His cheek the map of days outworn.

SHAKSPERE.—Sonnet 68.

To the old, long life and treasure;
To the young, all health and pleasure.

BEN JONSON.—A Song in the Gipsies Metamorphosed.

When the age is in, the wit is out.

SHAKSPERE.—Much Ado About Nothing, Act III.

Scene 5. (Dogberry.)

Crabbed age and youth, cannot live together.

SHAKSPERE.—The Passionate Pilgrim, Stanza 10.

AGE (THE).—The *glory* and the *scandal* of the age.

OLDHAM.—Satire against poetry. (Alluding to Butler.)

At length Erasmus, that great injured name,
The *glory* of the priesthood and the *shame*.

POPE.—On Criticism, Part III. Line 694.

Of some for *glory* such the boundless rage,
That they're the blackest *scandal* of the age.

DR. YOUNG.—Satire IV. Line 65.

AGREE.—In every age and clime we see,
Two of a trade can ne'er agree.

GAY.—Fable XXI. Line 43.

ALBION.—A heroine shall Albion's sceptre bear,
With arms shall vanquish earth, and heaven with prayer.

DR. GARTH.—The Dispensary, Canto II. Line 73.

ALE.—A quart of ale is a dish for a king.

SHAKSPERE.—Winter's Tale, Act IV. Scene 2.
(Song by Autolycus.)

Balm of my cares, sweet solace of my toils,
Hail, juice benignant!

T. WARTON.—On Oxford Ale.

ALE.—Hot was the play ; 'twas language, wit, and tale ;
Like them that find meat, drink, and cloth in ale.

DRYDEN.—Prologue to the Conquest of Granada,
Part I.

Hath thy ale virtue, or thy beer strength, that the tongue of
man may be tickled, and his palate pleased in the morning.

BEN JONSON.—Bartholomew Fair, Act II. Scene 1.

ALEMBIC.—This matron, whitened with good works and age,
Approached the Sabbath of her pilgrimage ;
Her spirit to Himself the Almighty drew,
Breathed on the Alembic, and exhaled the dew.

DR. HARTE.—Eulogius.

[“Pilgrimage.” Her day of rest in this life. “Alembic.” An alembic is a glass or copper vessel used in distillation, and breathed upon will produce dew or steam. The Almighty is here supposed to breathe upon the good matron (who may be likened to the vessel), and the dew of his breath is, in the imagination of the poet, her spirit condensed, exhaled, and drawn up to heaven.—(See Disraeli’s Curiosities of Literature, article “History of New Words, vol. iii. on the Alembique of the French.”)]

ALL.—All the world’s a stage,
And all the men and women merely players ;
They have their exits and their entrances ;
And one man in his time plays many parts,
His acts being seven ages.

SHAKSPERE,—As You Like It, Act II. Scene 7.
(Jaques.)

All men act the player’s part.

PETRONIUS ARBITER.

Who can direct, when all pretend to know ?

GOLDSMITH.—The Traveller, Line 64.

Yet, while my Hector still survives, I see
My father, mother, brethren, all, in thee.

POPE.—The Iliad, Book VI. Line 544.

All eye, all ear.

YOUNG.—Night III. Line 452 ; Night V. Line 889.

All is not well.

SHAKSPERE.—Hamlet, Act I. Scene 2. (To himself.)

All’s well that ends well, yet.

SHAKSPERE.—All’s Well that Ends Well, Act V.
Scene 1. (Helena to the Widow.)

All men think all men mortal but themselves.

DR. YOUNG.—Night I. Line 424.

Ay, when the special thing is well obtain’d,
That is—her love ; for that is all in all.

SHAKSPERE.—Taming of the Shrew, Act II.
Scene 1. (Baptista to Petruchio.)

ALL.—All Nature is but Art, unknown to thee ;
All chance, direction, which thou canst not see ;
All discord, harmony not understood ;
All partial evil, universal good ;
And, spite of pride, in erring reason's spite,
One truth is clear, *WHATEVER IS, IS RIGHT*.

POPE.—*Essay on Man*, Epistle I. Line 289. See title "*RIGHT*."

All things that are,
Are with more spirit chased than enjoy'd.

SHAKSPERE.—*Merchant of Venice*, Act II. Scene 6.
(Gratiano to Salarino.)

All in the Downs the fleet was moor'd.

GAY. — *The Song of Black-Eyed Susan*.

All things work together for good to them that love God.

ROMANS, Chapter viii. Verse 28.

ALLIGATOR.—Oh there's nothing to be hoped for from her ;
she's as headstrong as an *allegory* on the banks of the Nile.

SHERIDAN.—*The Rivals*, Act III Scene 3.

ALLUSIONS.—Nay, no *delusions* to the past—Lydia is convinced ; speak, child.

SHERIDAN.—*The Rivals*, Act V. Scene 3.

ALMIGHTY.—These, as they change, Almighty Father, these
Are but the varied God ! The rolling year
Is full of thee.

THOMSON.—*A Hymn*, Line 1.

ALONE.—What is the worst of woes that wait on age ?
What stamps the wrinkle deeper on the brow ?
To view each loved one blotted from life's page,
And be alone on earth, as I am now.

BYRON.—*Childe Harold*, Canto II. Stanza 98.

Pros. What wert thou if the king of Naples heard thee ?

Fer. A single thing as I am now.

SHAKSPERE.—*The Tempest*, Act. I. Scene 2.

When musing on companions gone,
We doubly feel ourselves alone.

SCOTT.—*Marmion*, Introduction to Canto II.

She lived all alone, in a house by herself.

LONGFELLOW.—*Hyperion*, Book I. Canto II.

Nobody with me at sea but myself.

GOLDSMITH.—*The Haunch of Venison*, Line 60.

The time never lies heavy upon him ; it is impossible for him to be alone.

ADDISON.—*Spectator*, No. XCIII. See title "*Leisure*."

ALONE.—It is not good that man should be alone.

GENESIS.—Chap. ii. Ver. 18.

Alone, alone, all, all alone,

Alone in a wide, wide sea.

COLERIDGE.—The Ancient Mariner, Part IV.

AMBITION.—Ambition this shall tempt to rise,

Then whirl the wretch from high,

To bitter Scorn a sacrifice,

And grinning infamy.

GRAY.—Prospect of Eton College, Stanza 8.

They that stand high, have many blasts to shake them;

And if they fall, they dash themselves to pieces.

SHAKSPERE.—King Richard III., Act I. Scene 3.

(Queen Margaret to Gloster.)

The highest and most lofty trees have the most reason to dread
the thunder.

ROLLIN.—Ancient History, Book VI. Chap. II.

I have no spur

To prick the sides of my intent, but only

Vaulting ambition, which o'erleaps itself,

And falls on the other.

SHAKSPERE.—Macbeth, Act I. Scene 7.

Wild ambition loves to slide, not stand,

And fortune's ice prefers to virtue's land.

DRYDEN.—Absalom and Ahithophel, Part I. Line 196.

When that the poor have cried, Cæsar hath wept:

Ambition should be made of sterner stuff.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.

(Anthony to the Citizens.)

Fling away ambition;

By that sin fell the angels.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.

(Wolsey to Cromwell.)

A hop and skip shall raise the son of a cobbler, well underlaid
with pieces, to the government of a prince, till overmuch am-
bitious cutting wears him to his last.

NABBES.—Microcosmus, Act II.

From servants hasting to be gods.

POLLOK.—The Course of Time, Book II.

All my ambition is, I own,

To profit and to please unknown;

Like streams supplied from springs below,

Which scatter blessings as they go.

COTTON.—To the Reader.

AMBITION.—Then should misery's sons and daughters
In their lowly dwellings sing;
Bounteous as the Nile's dark waters,
Undiscover'd as its spring,
I would scatter o'er the land
Blessings with a secret hand.

JAMES MONTGOMERY.—The Lyre, Ver. 7.

AMEN.—Amen! responded my uncle Toby, laying his hand upon his heart.

STERNE.—Tristram Shandy, Vol. IX. Chap. VI.

I had most need of blessing, and amen stuck in my throat.

SHAKSPERE.—Act II. Scene 2.

(Macbeth to his Lady.)

AMONG.—They went out from us, but they were not of us: for if they had been of us, they would no doubt have continued with us.

St. JOHN.—Epi. i., Chap. 2, Ver. 19.

I stood

Among them, but not of them.

BYRON.—Childe Harold, Canto III. Stanza 113.

AMOROUS.—Still amorous, and fond, and billing,
Like Philip and Mary on a shilling.

BUTLER.—Hudibras Part III. Canto I., Line 687.

ANCIENT.—The Ancient of Days.

DANIEL.—Chap. vii. Ver. 9. (The Deity.)

The Ancients of his people.

ISAIAH.—Chap. iii. Ver. 14; Jeremiah, Chap. xix. Ver. 1.

My Ancient.

SHAKSPERE.—Othello, Act I. Scene 3.

(The Moor to the Duke.)

ANGELS.—"In a fortnight or three weeks," added my uncle Toby, smiling, "he might march." "He will never march, an' please your honour, in this world," said the corporal. "He *will* march," said my uncle Toby, rising up from the side of the bed, with one shoe off. "An' please your honour," said the corporal, "he will never march but to his grave." "He *shall* march," cried my uncle Toby, marching the foot which had a shoe on, though without advancing an inch; "he *shall* march to his regiment." "He cannot stand it," said the corporal. "He shall be supported," said my uncle Toby. "He'll drop at last," said the corporal, "and what will become of his boy?" "He *shall not* drop," said my uncle Toby, firmly. "A-well-a-day! do what we can for him," said Trim, maintaining his

point, "the poor soul will die." "*He shall not die, by G—!*" cried my uncle Toby. The *Accusing Spirit*, which flew up to Heaven's chancery with the oath, blushed as he gave it in; and the *Recording Angel*, as he wrote it down, dropped a tear upon the word, and blotted it out for ever.

STERNE.—Tristram Shandy, Vol. VI. Chap. VIII.

ANGELS.—But sad as angels for the good man's sin,
Weep to record, and blush to give it in.

CAMPBELL.—Pleasures of Hope, Part II.

There written, all

Black as the damning drops that fall
From the denouncing angel's pen,
Ere mercy weeps them out again.

TOM MOORE.—Paradise and the Peri in Lallah Rookh.

[Both Campbell and Moore seem to have imitated Sterne.]

The accusing BYERS flew up to Heaven's chancery,
Blushing like scarlet with shame and concern;
The Archangel took down his tale, and in answer he
Wept. (See the works of the late Mr. Sterne.)

Indeed, it is said, a less taking both were in
When after a lapse of a great many years,
They hook'd Uncle Toby five shillings for swearing,
And blotted the fine out again with their tears.

THOMAS INGOLDSBY.—A Lay of St. Nicholas.

[The person here designated the "accusing BYERS" was a prince of informers against stage coachmen in their day, whom he accused of overloading and the like, and gained a livelihood by laying informations before the Justices.]

And thus, like to an angel o'er the dying
Who die in righteousness, she lean'd.

BYRON.—Don Juan, Canto II. Stanza 144.

O, the more angel she,
And you the blacker devil!

SHAKSPERE.—Othello, Act V. Scene 2.
(Emilia to Othello.)

Angels and ministers of grace, defend us!

SHAKSPERE.—Hamlet, Act I. Scene 4.
(The Ghost Scene.)

ANGER.—Why, look you, how you storm!
I would be friends with you, and have your love.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock to Antonio.)

In a troubled sea of passion toss'd.

MILTON.—Paradise Lost, Book X. Line 718.

ANGER.—

Anger is like

A full-hot horse; who, being allow'd his way,
Self-mettle tires him

SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(Norfolk to Buckingham.)

Never anger

Made good guard for itself.

SHAKSPERE.—Anthony and Cleopatra, Act IV.
Scene 1. (Mecænas to Cæsar.)

You shall see—I'll sweeten her, and she'll cool like a dish
of tea.

COLLEY CIBBER.—The Careless Husband, Act IV.
Scene 1.

And to be wroth with one we love
Doth work like madness in the brain.

COLERIDGE.—Christabel, Part II.

ANGUISH.—One pain is lessen'd by another's anguish;
One desperate grief cures with another's languish.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 2.
(Benvolio to Romeo.)

Grief finds some ease by him that like does bear.

SPENSER.—Daphnaida, Line 67.

The man who melts

With social sympathy, though not allied,
Is of more worth than a thousand kinsmen.

EURIPIDES.—Orestes, 805.—(Dr. Ramage, 133.)

Nor light the recompense, when they who hear,
Melt at the melancholy tale, and drop—
In pity drop, the sympathizing tear.

ÆSCHYLUS.—Prometheus, 637.—(Dr. Ramage, 8.
(Beautiful Thoughts from Greek Authors.)

ANNALS.—The short and simple annals of the poor.

GRAY.—Elegy, Verse 8.

ANNIHILATE.—Ye gods, annihilate but space and time,
And make two lovers happy.

POPE.—Martin Scriblerus, Chapter XI.

ANTHEM.—Where through the long-drawn aisle and fretted
vault

The pealing anthem swells the note of praise.

GRAY.—Elegy, Verse 10.

ANTICIPATION.—Well, Sir Anthony, since you desire it,
we will not *anticipate* the *past*; so mind, young people, our
retrospection will now be all to the *future*.

SHERIDAN.—The Rivals, Act IV. Scene 2.

APOTHECARY.—I do remember an apothecary,
And hereabouts he dwells.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 1.
(To himself.)

Long has he been of that amphibious fry,
Bold to prescribe and busy to apply.

DR. GARTH.—The Dispensary, Canto II. Line 118.

APPAREL.—Costly thy habit as thy purse can buy,
But not express'd in fancy ; rich, not gaudy ;
For the apparel oft proclaims the man.

SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

A civil habit oft covers a good man.

BEAUMONT and FLETCHER.—Begger's Bush,
Act II. Scene 3.

A loyal bosom in a garb uncouth.

PYE.—Alfred, Book II. Line 558.

APPAREL.—As the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.

SHAKSPERE.—Taming of the Shrew, Act IV.
Scene 3. (Petruchio to Catherine.)

Through tatter'd clothes small vices do appear ;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks ;
Arm it in rags, a pigmy's straw doth pierce it

SHAKSPERE.—King Lear, Act IV. Scene 6.
(Lear to Gloster.)

Marry, come up, sir, with your gentle blood !
Here's a red stream beneath this coarse blue doublet,
That warms the heart as kindly as if drawn
From the far source of old Assyrian kings.

SCOTT.—Fortunes of Nigel, Chap. XXXI.

Opinion's but a fool, that makes us scan
The outward habit by the inward man.

SHAKSPERE.—Pericles, Act II. Scene 2.
(Simonides to the Lords.)

How greatest geniuses oft lie concealed.

PLAUTUS.—Captivi, Act I. Scene 2.
(Riley.)

APPEAL.—I appeal unto Cæsar.

ST. PAUL., answering for himself before Festus.
Acts of the Apostles, Chap. xxv. Ver. 11.

APPEAL.—I have heard of a judge who, upon the criminal's appeal to the dreadful day of judgment, told him he had incurred a *premunire* for appealing to a foreign jurisdiction.

SWIFT.—The Drapier's Letter to Viscount Molesworth.

APPENDIX.—A small appendix of mine.

FOOTE.—The Lame Lover, Act III.

APPETITE.—Here's neither want of appetite nor mouths;
Pray Heaven we be not scant of meat or mirth.

SCOTT.—Peveril of the Peak, Chapter III.

Appetite comes with eating, said Angeston.

RABELAIS.—Gargantua I. 5; So, Hamlet, Act I.
Scene 2.

[Where, referring to his mother's affection for the late King, he exclaims, "Heaven and earth! must I remember? Why, she would hang on him as if increase of appetite had grown by what it fed on."]

Why, at this rate, a fellow that has but a groat in his pocket, may have a stomach capable of a ten-shilling ordinary.

CONGREVE.—Love for Love, Act II. Scene 7.

A stomach as sharp as a shark's; never was in finer condition for feeding.

FOOTE.—The Patron, Act I.

Doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 3. (Benedick.)

APPLAUD.—I would applaud thee to the very echo
That should applaud again.

SHAKSPERE.—Macbeth, Act V. Scene 3.
(Macbeth to the Doctor.)

APPLAUSE.—The applause of a single human being is of great consequence.

BOSWELL'S Johnson, 1780.

So was that which
From the Alehouse and the inn
Opening on the narrow street,
Came the loud convivial din,
Singing and applause of feet.

LONGFELLOW.—Oliver Basselin, Verse 7.

APPLES.—While tumbling down the turbid stream,
Lord love us! how we apples swim.

MALLET.—Tyburn.

APPLIANCES.—With all appliances and means to boot.

SHAKSPERE.—King Henry IV., Part II. Act III.
Scene I. (The King's Soliloquy to Sleep.)

APPREHENSION.—O God help me! God help me! how long have you possess'd apprehension?

SHAKSPERE.—*Much Ado About Nothing*, Act III. Scene 4. (Beatrice to Margaret.)

The apprehension of the good
Gives but the greater feeling to the worse.

SHAKSPERE.—*King Richard II.*, Act I. Scene 3. (Bolingbroke to Gaunt.)

APPROBATION.—Approbation from Sir Hubert Stanley, is praise indeed.

MORTON.—*Cure for the Heart Ache*, Act V. Scene 2.

APPROVING.—One self-approving hour whole years outweighs.

POPE.—*Essay on Man*, Epistle IV. Line 255.

ARGUE.—In arguing, too, the parson own'd his skill,
For, e'en though vanquish'd, he could argue still.

GOLDSMITH.—*Deserted Village*, Line 211.

ARM'D.—Arm'd at all points, exactly, cap-à-pie.

SHAKSPERE.—*Hamlet*, Act I. Scene 2. (Horatio to Hamlet.)

ARMS.—Arms and the man I sing.

DRYDEN.—*Virgil*, *Æneid*, Line 1.

ARROW.—I have shot mine arrow o'er the house,
And hurt my brother.

SHAKSPERE.—*Hamlet*, Act V. Scene 2. (Hamlet to Laertes.)

ARROWS.—When bows were bent, and darts were thrawn,
For thrang scarce could they flee;
The darts clove arrows as they met,
The arrows dart the tree.

SIR JOHN BRUCE.—*Hardyknute*, 2 Percy Reliques, 109.

In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight,
The self-same way, with more advised watch
To find the other; and, by adventuring both,
I oft found both.

SHAKSPERE.—*Merchant of Venice*, Act I. Scene 1. (Bassanio to Antonio.)

ART.—To me more dear, congenial to my heart,
One native charm, than all the gloss of art.

GOLDSMITH.—*Deserted Village*, Line 253.

ART.—And, even while Fashion's brightest arts decoy,
The heart distrusting asks, if this be joy?

GOLDSMITH.—*Ibid.*, Line 263.

Art is long and time is fleeting,
And our hearts though stout and brave,
Still, like muffled drums are beating
Funeral marches to the grave.

LONGFELLOW.—*Psalm of Life*, Verse 4.

ARTILLERY.—The artillery of her eye.

COWLEY.—*The Chronicle*, Verse 8.

Heaven's great artillery.

CRAWSHAW.—*The Flaming Heart*, Line 56.

Th' artillery of the skies.

SWIFT.—*Ode to Temple*, Verse 6.

Love's great artillery.

CRAWSHAW.—*On a Prayer Book*, Line 9.

ASHES.—E'en from the tomb the voice of Nature cries,
E'en in our ashes live their wonted fires.

GRAY.—*Elegy*. Verse 23. CHAUCER.—*The Reeve's*
Prol., Line 3380. ADDISON's Translation of Cow-
ley's Epitaph, last line.

Snatch from the ashes of your sires
The embers of their former fires.

BYRON.—*The Giaour*, Paragraph 5.

And peopled kingdoms into ashes turn!

ADDISON.—*Ovid's Meta.*, Book II.

Our best remains are ashes and a shade.

FRANCIS.—*Horace*, Book IV. Ode 7.

ASS.—O, that he were here, to write me down, an ass!

O, that I had been writ down, an ass!

SHAKSPERE.—*Much Ado About Nothing*, Act IV.
Scene 2. (*Dogberry.*)

ASSEMBLY.—Is our whole *dissembly* appeared?

SHAKSPERE.—*Ibid.*

ASSURANCE.—I'll make assurance double sure,
And take a bond of fate.

SHAKSPERE.—*Macbeth*, Act IV. Scene 1.
(*Macbeth and the Apparition.*)

ASTONISHMENT.—The whole company were in astonish-
ment: whist stood still; quadrille laid down the cards; and brag
was in suspense.

MURPHY.—*The Way to Keep Him*, Act II.

ASTONISHMENT.—The sempster sat still as I pass'd by,
And dropt her needle! fishwives stayed their cry!

BEN JONSON.—Time Vindicated.

The steer forgot to graze.

TENNYSON.—The Gardener's Daughter.

A tale which holdeth children from their play, and old men from
the chimney corner.

SIDNEY.—Apology for Poetry. (Arber's reprint, 40.)

He caught the attention of both old and young—labour stood still
as he passed—the bucket hung suspended in the middle of the
well—the spinning-wheel forgot its round—even chuck-farthing
and shufflecap themselves stood gaping till he had got out of
sight.

STERNE.—Tristram Shandy, Chap. X.; WM. COMBE,
Doctor Syntax, Chap. V.

ATHENS.—The eye of Greece, mother of art and eloquence.

MILTON.—Par. Reg. Book IV., Line 240.

ATTICUS.—Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?

POPE.—Prol. to Sat., Line 213.

AUDIENCE.—Let me have audience for a word or two.

SHAKSPERE.—As You Like It, Act V. Scene 4.
(Jacques to De Bois.)

AULD LANG SYNE.—Should auld acquaintance be forgot,
And never brought to min'?

Should auld acquaintance be forgot,
And days o' lang syne?

BURNS.—Auld Lang Syne, Verse 1.

AUSTERITY.—Here's a starch'd piece of austerity!

BEAUMONT AND FLETCHER.—The Wild Goose Chase,
Act I. Scene 3.

AUTHOR.—1. Madam, a man in marvellous foul linen, be-
daggled all over, and who, so please you, looks very much like
a poet, wants to speak with you.

2. Shew him up; don't stir, gentlemen, 'tis but an author.

LE SAGE.—Gil Blas, Vol. I. Book III. Chap. II.

Cottle was the author of four epic poems, and a new kind of
blackening.

DE QUINCEY.

Authors alone, with more than savage rage,
Unnatural war with brother authors wage.

CHURCHILL.—The Apology, Line 28.

AUTHORITY.— Man, proud man !
Dress'd in a little brief authority :
Most ignorant of what he's most assur'd,
His glassy essence—like an angry ape
Plays such fantastic tricks before high heaven,
As make the angels weep.

SHAKSPERE.—Measure for Measure, Act II.
Scene 2. (Isabella to Angelo.)

AUTUMN.—All-cheering plenty, with her flowing horn,
Led yellow Autumn, wreath'd with nodding corn.

BURNS.—Brigs of Ayr.
Crown'd with the sickle and the wheaten sheaf,
While Autumn, nodding o'er the yellow plain,
Comes jovial on.

THOMSON.—Autumn, Line 1.
Behold congenial Autumn comes,
The Sabbath of the year !

LOGAN.—The Country in Autumn, Verse 1.
Boughs are daily rifled
By the gusty thieves,
And the book of Nature
Getteth short of leaves.

HOOD.—The Seasons, Verse 2.
AVOIDED.—Of all men else I have avoided thee :
But get thee back.

SHAKSPERE.—Macbeth, Act V. Scene 7.
(Macbeth to Macduff.)

A WAKE.—Awake, Æolian lyre, awake !
GRAY.—Progress of Poesy, Line 1.

Awake, arise, or be for ever fallen !
MILTON.—Paradise Lost, Book I. Line 330.

Awake up, my glory ; awake, lute and harp !
PSALM lvii. Verse 9.

Awake my St. John ! leave all meaner things
To low ambition, and the pride of kings.
POPE.—Essay on Man, Line 1.

Awake,
My fairest, my espoused, my latest found,
Heaven's last best gift, my ever new delight !
MILTON.—Paradise Lost, Book V. Lines 18, 896.
(Adam to Eve.)

I would meet my Creator awake.
MARIA THERESA.—The Empress of Austria on her
death-bed.
(From Alison's History of Europe, Chap. IX. S. 48.)

AWE.—The roaring cataract, the snow-topt hill,
Inspiring awe, till breath itself stands still.

BLOOMFIELD.—Farmer's Boy, Spring.

I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassio to Brutus.)

A Y.—Ay, marry is't.

SHAKSPERE.—Hamlet, Act I. Scene 4.
(Hamlet to Horatio.)

BABE.—Bent o'er her babe, her eye dissolved in dew;
The big drops mingling with the milk he drew,
Gave the sad presage of his future years,
The child of misery, baptiz'd in tears!

LANGHORNE.—The Country Justice.

BACHELOR.—When I said I would die a bachelor, I did not
think I should live till I were married.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 3. (Benedick to himself.)

BACKING.—Call you that backing of your friends?
A plague upon such backing!

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4. (Falstaff to Poins.)

BACON.—If parts allure thee, think how Bacon shined,
The wisest, brightest, meanest of mankind.

POPE.—Essay on Man, Epistle IV. Line 281.

BAG AND BAGGAGE.—Come, shepherd, let us make an
honourable retreat, though not with bag and baggage, yet with
scrip and scrippage.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Touchstone to Corin.)

It will let in and out the enemy,
With bag and baggage.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Leontes to himself.)

Take her to yourselves, with pigs and with basket.

RILEY's Plautus.—Vol. II. The Mercator, Act V.
Scene 4.

[Analogous to our phrases, "bag and baggage," "stump and rump."]

BAIT.—Your bait of falsehood takes the carp of truth.

SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

BALAAM.—And sad Sir Balaam curses God and dies.

POPE.—Moral Essays, Epistle III. last Line.

BALANCE.—The doubtful beam long nods from side to side.

POPE.—Rape of the Lock, Canto V. Line 73.

First he weigh'd

The pendulous round earth with balanced air,
In counterpoise, now ponders all events,
Battles and realms; in these he put two weights,
The sequel each of parting and of fight;
The latter quick up flew, and kick'd the beam.

MILTON.—Paradise Lost, Book IV. Line 999;

SHENSTONE, Economy, Part I.; CHURCHILL,
Independence.

BALLAD.—A ballad to the wandering moon.

TENNYSON.—In Memoriam, Canto 86, Verse 8.

Thespis, the first professor of our art,
At country wakes sung ballads from a cart.

DRYDEN.—Prologue to Sophonisba, Stanza 26.

BALLOT.—If the voting tablet is pleasing to the people, which holds up to view the countenance, while it conceals the intentions, and gives a man liberty to do what he wishes, but to promise what is asked of him; why do you wish that to be used in a court of justice which is not done at the *comitia*?

CICERO.—Cn. Planc. 6. (The *comitia* in ancient Rome were assemblies of the people.)

I am of the same opinion as you have always been, that open *viva voce* voting is the best method at elections.

CICERO.—De Legibus, 3, 15.

The noise and jollity of a ballot mob must be such as the very devils would look on with delight—a set of deceitful wretches—a wholesale bacchanalian fraud—a *posse comitatus* of liars.

The Rev. SIDNEY SMITH. Wit and Wisdom. 3rd Ed., p. 205. (Longman.)

BALSAM.—Is this the balsam that the usuring senate pours into captains' wounds?

SHAKSPERE.—Timon of Athens, Act III. Scene 5.
(Alcibiades to himself.)

BANE.—My death and life,
My bane and antidote, are both before me.

ADDISON.—Cato, Act V. Scene 1.

The bane of all that dread the devil.

WORDSWORTH.—The Idiot Boy.

BANNERS.—Hang out our banners on the outward walls;
The cry is still—"They come!"

SHAKSPERE.—Macbeth, Act V. Scene 5.
(Macbeth to Seyton and Soldiers.)

BANISH.—Banish plump Jack, and banish all the world.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4. (Falstaff to the Prince.)

BANISHMENT.—Eating the bitter bread of banishment.

SHAKSPERE.—King Richard II., Act III. Scene 1.
(Bolingbroke.) BEAUMONT and FLETCHER.

—The Lover's Progress, Act V. Scene 1.

BANKRUPT.—A bankrupt, a prodigal, who dare scarce show
his head on the Rialto.

SHAKSPERE.—Merchant of Venice, Act III. Scene 1.
(Shylock to Salarino.)

Bankrupt of life, yet prodigal of ease.

DRYDEN.—Absalom and Ahithophel.

What a bankrupt am I made

Of a full stock of blessings!

FORD.—Perkin Warbeck, Act III. Scene 2.

BAR.—Sweat, and wrangle at the bar.

BEN JONSON.—The Forest, to Sir Robert Worth.

A group of wranglers from the bar,
Suspending here their mimic war.

BLOOMFIELD.—Banks of the Wye, Book I.

BARK.—Oh! while along the stream of Time thy name
Expanded flies, and gathers all its fame,
Say, shall my little bark attendant sail,
Pursue the triumph, and partake the gale?

POPE.—Essay on Man, Epistle IV. Line 383.

BARLEY-CORN.—Inspiring bold John Barleycorn!

What dangers thou canst make us scorn!

BURNS.—Tam O'Shanter, Line 105.

BARREN.—I pity the man who can travel from *Dan* to *Beer-*
sheba, and cry, 'Tis all barren.

STERNE.—A street in Calais—Sentimental Journey.

BASE.—Lewd fellows of the baser sort.

ACTS, Chapter xvii. Verse 5.

I saw them murd'ring in cold blood,
Not the gentlemen, but wild and rude—
The baser sort.

SCOTT.—Waverley, Preface to Third Edition.

BASE.—A base perjury man.

COLMAN, JUN.—Heir-at-Law, Act IV. Scene 1.

1. And how does noble Chamont?

2. Never ill, man, until I hear of baseness,
Then I sicken.

BEAUMONT and FLETCHER.—Nice Valour, Act I.
Scene 1.

To what base uses we may return, Horatio!

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Hamlet to him.)

Base in kind, and born to be a slave.

COWPER.—Table Talk, Line 28.

BASILISK.—It is a basilisk unto mine eye;

Kills me to look on't.

SHAKSPERE.—Cymbeline, Act II. Scene 4.

(Posthumus to Iachimo.)

BATTERY.—Let him alone, I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, yet it's no matter for that.

SHAKSPERE.—Twelfth Night, Act. IV. Scene 1.

(Sir Andrew to Sir Toby.)

Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.

(SHAKSPERE.—Measure for Measure, Act II.
Scene 1. (Elbow to Escalus.)

Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery?

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Hamlet to Horatio.)

BATTLE.—For Freedom's battle once begun,

Bequeath'd by bleeding sire to son,

Though baffled oft is ever won.

BYRON.—The Giaour, Line 123.

What a charming thing's a battle!

BICKERSTAFF.—The Recruiting Serjeant, Scene 4.

But when all is past, it is humbling to tread

O'er the weltering field of the tombless dead.

BYRON.—Siege of Corinth, Div. 17.

Battle of the ancient and modern Books.

SWIFT's Life 128.

(By Roscoe.)

BE.—The thing that hath been, it is that which shall be; and that which is done, is that which shall be done; and there is no new thing under the sun.

SOLOMON.—Ecclesiastes, Chap. i. Ver. 9.

What has been, may be; and what may be, may be supposed to be.

SWIFT.—A Further Search, etc.

(See Appendix, Page 832, in Roscoe's Life of Swift, Vol. II.)

Things and actions are what they are, and the consequences of them will be what they will be.

BISHOP BUTLER.—Sermon 7 at the Rolls.

Every thing is what it is, and not another thing.

BISHOP BUTLER.—Pref. to the Rolls Sermons, p. 16.

To be, or not to be, that is the question;
Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them?

SHAKSPERE.—Hamlet, Act III. Scene 1.

(His Soliloquy on life and death.)

To be, contents his natural desire,
He asks no angel's wing, no seraph's fire;
But thinks admitted to that equal sky,
His faithful dog shall bear him company.

POPE.—Essay on Man, Epi. I. Line 109.

BEARDS —How many cowards wear yet upon their chins
The beards of Hercules and frowning Mars!

SHAKSPERE.—Merchant of Venice, Act III. Scene 2.

(Bassanio to himself.)

Ambiguous things that apè
Goats in their visage, women in their shape.

BYRON.—The Waltz.

What a beard hast thou got! thou hast got more hair on thy
chin than Dobbin my phill-horse has on his tail.

SHAKSPERE.—Merchant of Venice, Act II. Scene 2.

(Gobo to his Son.)

1. His beard was grizzly? no.

2. It was, as I have seen it in his life,

A sable silver'd

SHAKSPERE.—Hamlet, Act I. Scene 2.

(Hamlet and Horatio.)

BEARDS.—Such a beard as youth gone out
Had left in ashes.

TENNYSON.—Idylls of the King, Vivian.

So much a clown in gait and laugh,
He wanted but a scrip and staff;
And such a beard as hung in candles
Down to Diogenes's sandals,
And planted all his chin thick,
Like him a dirty cynic.

CAWTHORNE.—Birth and Education of Genius.

A beard like an artichoke, with dry shrivelled jaws.

SHERIDAN.—The Duenna, Act III. Scene 7.

His beard as any sow or fox was red,
And thereto broad, as though it were a spade.

CHAUCER.—Prol. to the Canterbury Tales, Line 554.

Preferring sense from chin that's bare,
To nonsense throned in whisker'd hair.

GREEN.—The Spleen, Line 750.

And there he lies with a great beard, like a Russian bear upon a
drift of snow.

CONGREVE.—The Double Dealer, Act III. Scene 5.

Sir, you have the most insinuating manner, but indeed you should
get rid of that odious beard—one might as well kiss a hedgehog.

SHERIDAN.—The Duenna, Act II. Scene 2.

BEASTS.—A beast that wants discourse of reason.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(On his mother's marriage to his uncle.)

Here comes a pair of very strange beasts, which in all tongues are
called fools.

SHAKSPERE.—As You Like It, Act V. Scene 4.

(Jaques to Orlando.)

BEAUTEOUS.—For rarely do we meet in one combined,
A beauteous body and a virtuous mind.

JUVENAL.—Transl. by Gifford, Sat. X. Line 297.

What's female beauty but an air divine
Through which the mind's all-gentle graces shine.

DR. YOUNG.—Satire VI. Line 151.

BEAUTY.—Ay, my continent of beauty.

SHAKSPERE.—Love's Labour's Lost, Act IV.

Scene 1. (Boyet to Rosaline.)

Beauty in distress shone like the sun
Piercing a Summer's cloud.

COLMAN, JUN.—Battle of Hexham, Act I. Scene 3.

BEAUTY.—When beauty in distress appears,
An irresistless charm it bears :
In every breast does pity move,
Pity, the tenderest part of love.

YALDEN.—To Captain Chamberlain, Verse 3.

Beauties in vain their pretty eyes may roll ;
Charms strike the sight, but merit wins the soul.

POPE.—Rape of the Lock, Canto V. Line 33.

Nature in various moulds has beauty cast,
And form'd the feature for each different taste :
This sighs for golden locks and azure eyes ;
That for the gloss of sable tresses dies.

GAY.—Dione, Act III. Scene 1.

Were you with these, my prince, you'd soon forget
The pale, unripen'd beauties of the north.

ADDISON.—Cato, Act I.

'Tis not a set of features, nor complexion,
The tincture of a skin that I admire ;
Beauty soon grows familiar to the lover,
Fades in the eye, and palls upon the sense.

ADDISON.—Cato, Act I. Scene 1.

'Tis not a lip, or eye, we beauty call,
But the joint force and full result of all.

POPE.—On Criticism, Line 245.

Half light, half shade,
She stood, a sight to make an old man young.

TENNYSON.—The Gardener's Daughter.

Where none admire, 'tis useless to excel ;
Where none are beaux, 'tis vain to be a belle ;
Beauty like wit, to judges should be shown ;
Both most are valued where they best are known.

LYTTLETON.—Soliloquy of a Beauty, Line 11.

Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.

POPE.—Rape of the Lock, Canto II. Line 28.

She knows her man, and when you rant and swear,
Can draw you to her with a single hair.

DRYDEN.—Sat. of Persius.

'Tis a powerful sex ; they were too strong for the *first*, the
strongest, and the *wisest* man that was ; they must needs be
strong, when *one hair* of a woman can draw more than a
hundred pair of oxen.

HOWELL.—Familiar Letters, Book II. No. 4.
(To T. D., Esq.)

BEAUTY.—And Beauty slumber'd in the arms of Love.

ROSCOE.—To Henry Fuseli. The Metrical Miscellany.

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness.

KEATS.—Endymion, Line 1.

Her beauty hangs upon the cheek of night,
As a rich jewel in an Ethiop's ear.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 5.
(Romeo to the Servant.)

Let him alone;
There's nothing that allays an angry mind
So soon as a sweet beauty.

BEAUMONT and FLETCHER.—The Elder Brother.

The beauty, that of late was in her flow'r, is now a ruin.

QUARLES.—Book I. No. IX. Verse 5.

BED.—Who goes to bed, and doth not pray,
Maketh two nights to every day.

GEORGE HERBERT.—The Temple; Charms and
Knots.

Moss bestrowed

Must be their bed; their pillow was unsewed.

SPENSER.—The Fairy Queen, Book VI. Chap. IV.
Stanza 14.

And spread around the rushes of repose.

SOUTHEY.—Madoc, pt. I. III. 23.

BEES.—He turned aside to see the carcase of the lion; and behold, there was a swarm of bees in the carcase.

JUDGES, Chap. xiv. Verse 8; and see DAIVDSON'S
Virgil, by Buckley, Georgic IV.

'Tis seldom when the bee doth leave her comb in the dead carrion.

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 4. (The King to Warwick.)

Where the bee sucks, there suck I.

SHAKSPERE.—Tempest, Act V. Scene 1.
(A Song.)

So work the honey bees;
Creatures that, by a rule in nature, teach
The act of order to a peopled kingdom.

SHAKSPERE.—King Henry V., Act I. Scene 2.
(Canterbury.)

BEGGAR.—A beggar begs that never begged before.

SHAKSPERE.—King Richard II., Act V. Scene 3.
(The Duchess to Bolingbroke.)

Moody beggars, starving for a time
Of pell-mell havock and confusion.

SHAKSPERE.—King Henry IV., Part I. Act V.
Scene 1. (The King to Warwick.)

“I am unable,” yonder beggar cries,
“To stand or move.” If he says true, he *lies*.

DR. DONNE.—Epigram.

When king Cophetua lov'd the beggar-maid.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 1.
(Mercutio to Benvolio.)

BEGINNING.—He has half the deed done, who has made a beginning.

HORACE.—By Smart, Book I. Epistle 2.

When the ancients said that a work begun was half done, they
meant that we ought to take the utmost pains in every under-
taking to make a good beginning.

POLYBIUS.—V. 32. (Dr. Ramage, Beautiful Thoughts
from Greek Authors.)

The mind must be excited to make a beginning.

SENECA.

The true beginning of our end.

SHAKSPERE.—Midsummer Night's Dream, Act V.
Scene I. (Enter Prologue.) A.D. 1600.

I see the beginning of my end, for I am almost starved.

MASSINGER.—The Virgin Martyr, Act III. Scene 3.
(A.D. 1622.)

I am Alpha and Omega, the beginning and the end, the first and
the last.

ST. JOHN.—The Revelation, Chap. xxi. Ver. 13.

Declaring the end from the beginning, and from the ancient times
the things that are not yet done.

ISAIAH, Chap. xli. Ver. 10.

BELIEF.—This would not be believ'd in Venice, though I should
sware I saw't.

SHAKSPERE.—Othello, Act IV. Scene 1.
(Lodovico to Othello.)

And, to be King,

Stands not within the prospect of belief.

SHAKSPERE.—Macbeth, Act I. Scene 3.
(Macbeth to the Witches.)

BELIEF.— I'll believe both ;
And what does else want credit, come to me,
And I'll be sworn 'tis true.
SHAKSPERE.—Tempest, Act III. Scene 3.
(Sebastian to Alonso.)

BELLS.—Silence that dreadful bell,
It frights the Isle from her propriety.
SHAKSPERE.—Othello, Act II. Scene 3.
(The Moor, after the affray between Cassio and Montano.)

That all-softening, overpowering knell,
The tocsin of the soul—the dinner bell.
BYRON.—Don Juan, Canto V. Stanza 49.

There is in souls a sympathy with sounds ;
How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet, now dying all away.
COWPER.—The Task, Book VI. Line 1.

Those evening bells ! those evening bells !
How many a tale their music tells,
Of youth, and home, and that sweet time,
When last I heard their soothing chime !
TOM MOORE.—Vol. IV. Page 157.

BEND.—Shall I bend low, and in a bondman's key,
With 'bated breath, and whispering humbleness,
Say this ?
SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock to Antonio.)

BENEVOLENCE.—The lessons of prudence have charms,
And slighted may lead to distress ;
But the man whom benevolence warms
Is an angel who lives but to bless.
BLOOMFIELD.—The Banks of the Wye.

BENT.—They fool me to the top of my bent.
SHAKSPERE.—Hamlet, Act III. Scene 2. (The Prince to Polonius.)

BEST.—Who does the best his circumstance allows,
Does well, acts nobly ; angels could no more.
DR. YOUNG.—Night II. Line 91.

BETTER.—A better man than his father.
SMART'S HORACE.—Book I. Ode 15.

BETTER.—The better part of valour is discretion ; in the which better part I have saved my life.

SHAKSPERE.—King Henry IV., Part I. Act V.
Scene 4. (Falstaff, after he had fallen down as if dead.)

Poor Jack, farewell !

I could have better spared a better man.

SHAKSPERE. — King Henry IV., Part I. Act V.
Scene 4. (Prince Henry, who supposed him dead.)

BIBLE.—The sacred volume claimed their hearts alone,
Which taught the way to glory and to God.

ANONYMOUS.—Collet's Rel. of Lit. 20

Whence but from Heaven, could men unskill'd in arts,
In several ages born, in several parts,
Weave such agreeing truths ? or how, or why
Should all conspire to cheat us with a lie ?

DRYDEN.—Religio Laici, Line 140.

Then for the style, majestic and divine,
It speaks no less than God in every line ;
Commanding words ; whose force is still the same
As the first fiat that produced our frame.

DRYDEN.—Ibid. Line 152.

Every leaf is a spacious plain ; every line a flowing brook ; every period a lofty mountain.

HERVEY.—Descant upon Creation.

Within that awful volume lies
The Mystery of Mysteries !
Happiest they of human race,
To whom God has granted grace
To read, to fear, to hope, to pray,
To lift the latch and force the way ;
And better had they ne'er been born,
Who read to doubt, or read to scorn.

SCOTT.—The Monastery, Chap. XII.

Here there is milk for babes, whilst there is manna for Angels ;
truth level with the mind of a peasant, truth soaring beyond
the reach of a Seraph.

REV. HUGH STOWELL. — Lecture at Exeter Hall,
28th November, 1854.

O may my understanding ever read
This glorious volume, which thy wisdom made.

DR. YOUNG.—The Last Day, Book II. Line 331.

Carries her Bible tuck'd beneath his arm,
And hides his hands to keep his fingers warm.

COWPER.—Truth, Line 147.

BIBLE.—And in that charter reads with sparkling eyes,
Her title to a treasure in the skies.

COWPER.—Truth, Line 329.

BIBO.—When Bibo thought fit from the world to retreat.

PRIOR.—Bibo and Charon.

BIRDS.—A bird of the air shall carry the voice, and that which
hath wings shall tell the matter.

ECCLESIASTES, Chap. x. Ver. 20.

Forewarn'd, if little bird their pranks behold,
'Twill whisper in her ear, and all the scene unfold.

SHENSTONE.—The Schoolmistress, Verse 17.

A little bird in the air whispered the secret.

LONGFELLOW.—The Spanish Student, Act III.
Scene 5.

There are no birds in last year's nest!

LONGFELLOW.—Miscellaneous Poems. (It is not
always May.)

BIRTH-DAY.—Pleas'd to look forward, pleas'd to look behind,
And count each birth-day with a grateful mind.

POPE.—2nd Epistle to Book II. of Horace, Line 314.

Is that a birth-day? 'tis alas! too clear,

'Tis but the funeral of the former year.

POPE.—To Mrs. M. B., on her birth-day

BLACKGUARD.—That each pull'd different ways with many
an oath.

"Arcades ambo," *id est*—blackguards both.

BYRON.—Don Juan, Canto IV. Stanza 93.

BLASPHEMY.—Let not our streets with blasphemies resound,
Nor lewdness whisper where the laws can reach.

DR. YOUNG. — On the Public Situation of the
Kingdom, Line 28.

And vows he would as soon read blasphemy.

HORACE WALPOLE.—Letter to Mason, 5 July.

BLAST.—His rage, not his love, in that frenzy is shown,
And the blast that blows loudest is soon overblown.

SMOLLETT.—Song, Verse 1.

Sideral blast,

Vapour and mist, and exhalation hot,

Corrupt and pestilent.

MILTON.—Par. Lost, Book X.

BLAZON.—Nor florid prose, nor honeyed lies of rhyme,
Can blazon evil deeds, or consecrate a crime.

BYRON.—Childe Harold, Canto I. Stanza 3.

BLEMISH.—In nature there's no blemish but the mind ;
None can be called deform'd but the unkind.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Antonio musing.)

BLESSED.—Who breathes must suffer, and who thinks must
mourn ;

And he alone is blessed who ne'er was born.

PRIOR.—Solomon on the Vanity of the World,
(Book III. Line 240.)

BLESSINGS.—With hearts resolved, and hands prepared,
The blessings they enjoy to guard.

SMOLLETT.—Leven Water, last lines.

Give thee my blessing ? No, I'll ne'er
Give thee my blessing ; I'll see thee hang'd first ;
It shall ne'er be said I gave thee my blessing.

BEAUMONT and FLETCHER.—The Knight of the
Pestle, Act I. Scene 4.

A cornucopia of blessings.

DE QUINCEY.—The Incognito.

BLEST.—Blest be that spot, where cheerful guests retire
To pause from toil, and trim their evening fire ;
Blest that abode, where want and pain repair,
And every stranger finds a ready chair ;
Blest be those feasts with simple plenty crown'd,
Where all the ruddy family around
Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale ;
Or press the bashful stranger to his food,
And learn the luxury of doing good.

GOLDSMITH.—The Traveller, Line 13.

BLIND.—I can no more believe old Homer blind,
Than those who say the sun hath never shined ;
The age wherein he lived was dark ; but He
Could not want sight who taught the world to see.

DENHAM.—Progress of Learning, Line 41.

BLISS.—We loathe what none are left to share :
Even bliss—'twere woe alone to bear.

BYRON.—The Giaour.

On you be every bliss ; and every day,
In home-felt joys delighted, roll away,
Yourselves, your wives, your long-descending race,
May every God enrich with every grace.

POPE.—The Odyssey, Book XIII. Line 56.

BLOCKHEAD.—Why, you metaphorical blockhead, why could you not say so at first?

MURPHY.—The Apprentice, Act I.

BLOOD.—Thoughts that would thicken my blood.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Polixenes to Leontes.)

What can ennoble sots, or slaves, or cowards?

Alas! not all the blood of all the Howards.

POPE.—Essay on Man, Epi. IV. Line 215.

What bloody man is that?

SHAKSPERE.—Macbeth, Act I. Scene 2.
(Duncan meeting a bleeding soldier.)

As fall the dews on quenchless sands,

Blood only serves to wash ambition's hands.

BYRON.—Don Juan, Canto IX., Stanza 59.

By the the blood of the scratches.

REYNOLDS.—The Dramatist, Act III. Scene 1.

BLOOM.—O'er her warm cheek and rising bosom move,

The bloom of young Desire and purple light of Love.

GRAY.—Progress of Poesy, Stanza 3.

Venus herself had breathed upon her son graceful looks, and the radiant bloom of youth, and breathed a sprightly lustre on his eyes.

VIRGIL.—The Æneid, Book I. Line 590.
(Davidson.)

Her bloom was like the springing flower,

That sips the silver dew;

The rose was budded in her cheek,

Just opening to the view.

MALLET.—Margaret's Ghost, 3 Percy Rel. page 393.

BLOSSOMS—Soft infant blossoms their chaste odours pay,

And roses blush their fragrant lives away.

GARTH.—The Dispensary, Canto VI. Line 226.

But, undisturbed, they loiter life away,

So wither green, and blossom in decay.

GARTH.—The Dispensary, Canto I. Line 138.

BLOT.—Poets lose half the praise they should have got,

Could it be known what they discreetly blot.

WALLER.—On Roscommon's Translation, *De Arte Poetica*.

Ev'n copious Dryden wanted, or forgot,

The last and greatest art, the art to blot.

POPE.—To Augustus, Epistle I. Line 280.

BLOT.—Not one immoral, one corrupted thought,
One line which, dying, he could wish to blot.

LYTTLETON.—Prologue to Thomson's *Coriolanus*,
Line 23.

No song
Of mine, from youth to age, has left a stain
I would blot out.

BOWLES.—*Banwell Hill*, Part V. Line 218.

It is a consolation that from youth to age, I have found no line I
wished to blot, or departed a moment from the severer taste
which I imbibed from the simplest and purest models of class-
ical composition.

BOWLES.—Advertisement to *St. John in Patmos*.

I will excuse your blots upon paper, because they are the only
blots that you ever did or ever will make.

SWIFT.—To Queensbury, 20th March, 1733.

BLOW.—I was most ready to return a blow,
And would not brook at all this sort of thing,
In my hot youth, when George the Third was king.

BYRON.—*Don Juan*, Canto I. Stanza 212.

BLUSH.— I will go wash ;
And when my face is fair, you shall perceive
Whether I blush or no.

SHAKSPERE.—*Coriolanus*, Act I. Scene 9.
(To his Generals.)

The rising blushes, which her cheek o'erspread,
Are opening roses in the lily's bed.

GAY.—*Dione*, Act II. Scene 3.

The man that blushes, is not quite a brute.

DR. YOUNG.—*Night VII*. Line 496.

Proceed, my son ! this youthful shame expel ;
An honest business never blush to tell.

POPE.—*The Odyssey*, Book III. Line 19.

In morals blameless, as in manners meek,
He knew no wish that he might blush to speak.

COWPER.—*To the Memory of Dr. Lloyd*, Line 11.

The blood within her crystal cheekes
Did such a colour drive,
As though the lillie and the rose
For mastership did strive.

ANONYMOUS.—*Fair Rosamond*, 2 Percy Rel. 156.

BLUSH.—If blush thou must, then blush thou through
A lawn ; that thou may'st look
As purest pearls, or pebbles do,
When peeping through a brook.

HERRICK.—The Hesperides ; to Julia, No. 70,
Amatory Odes.

BLUSHED.—We griev'd, we sigh'd, we wept ; we never blush'd
before.

COWLEY.—A Discourse by way of Vision, concern-
ing Cromwell ; the last line of the seventh verse
of the rapture beginning "Curst be the man."

Ne'er blush'd unless in spreading vice's snares,
She blunder'd on some virtue unawares.

CHURCHILL.—The Rosciad, Line 137.

BOAST.—Such is the Patriot's boast, where'er we roam,
His first, best country, ever is at home.

GOLDSMITH.—The Traveller, Line 73.

'Tis mighty easy o'er a glass of wine
On vain refinements vainly to refine,
To laugh at poverty in plenty's reign,
To boast of apathy when out of pain.

CHURCHILL.—The Farewell, Line 47.

Where boasting ends, there dignity begins.

DR. YOUNG.—Night VIII. Line 509.

BOND.—I'll have my bond ; I will not hear thee speak ;
I'll have my bond ; and therefore speak no more.

SHAKSPERE.—Merchant of Venice, Act III. Scene 3 ;
(Shylock to Antonio.)

Is it so nominated in the bond ?

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(Shylock to Portia.)

All bond and privilege of nature break.

SHAKSPERE.—Coriolanus, Act V. Scene 3.
(The General to Virginia and others.)

BONDSMEN.—Hereditary bondsmen ! know ye not
Who would be free, themselves must strike the blow !

BYRON.—Childe Harold, Canto II. Stanza 76.

BONES.—Huge Ammonites and the first bones of time.

TENNYSON.—The Princess, Page 2.

BONFIRES.—1. The news, Rogero ?

2. Nothing but bonfires.

SHAKSPERE.—Winter's Tale, Act V. Scene 2.
(One Gentleman to another.)

BOOK—"Tis pleasant, sure, to see one's name in print;
A book's a book, although there's nothing in 't.

BYRON.—*English Bards*, Line 51.

Not twice a twelvemonth, you appear in print,
And when it comes, the court see nothing in 't.

POPE.—*Epilo. to Sat. Dialogue I.* Line 1.

She's a book

To be with care perus'd.

BEAUMONT and FLETCHER.—*The Lover's Progress*,
Act V. Scene 3.

A good book is the precious life-blood of a master-spirit, embalm-
ed and treasured up on purpose to a life beyond life.

MILTON.—*Areopagitica*.

The style which makes books live.

JAS. BROWNE, LL.D., *Biog. of Leibnitz*.

The virtue of her lively looks

Excels the precious stone;

I wish to have none other books

To read or look upon.

ANONYMOUS.—A praise of his Lady.—(*Gilfillan's*
Specimens, Vol. I., Page 132.)

My only books were woman's looks,

And folly's all they've taught me.

TOM MOORE.—*The Time I've Lost in Wooing*.
Vol. III. Page 342.

No unregarded star

Contracts its light

Into so small a character,

Removed far from our human sight,

But if we steadfast look,

We shall discern

In it as in some holy book,

How man may heavenly knowledge learn.

HABINGTON.—*Nox nocti*, &c., Verse 4.

Here, in the country, my books are my sole occupation; books
my sure solace, and refuge from frivolous cares. Books the
calmers, as well as the instruction of the mind.

MRS. INCHBALD.—*To Marry or not to Marry*, Act II.
Scene 2.

Come my best friends, my books! and lead me on.

COWLEY.—*The Motto*, Line 25.

Sir, he hath never fed of the dainties that are bred in a book.

SHAKSPEARE.—*Love's Labour Lost*, Act IV. Scene 2.

BOOK.— Books, dear books,
Have been, and are my comforts; morn and night,
Adversity, prosperity, at home,
Abroad, health, sickness—good or ill report,
The same firm friends; the same refreshment rich,
And source of consolation.

DR. DODD.—Thoughts in Prison, Third Week.

PLINY, Junior.—Epistle I. Line 8.

Shall we not believe books in print?

BEAUMONT and FLETCHER.—The Night Walker,
Act III. Scene 4.

Books cannot always please, however good;
Minds are not ever craving for their food.

CRABBE.—The Borough, Letter 24.

BO-PEEP.—Where are you? I troth she's in love with me, as
I fancy; the roguish one's playing bo-peep.

RILEY'S PLAUTUS.—The Rudens, Vol. II. Act II.
Scene 7.

[Both Horace and Virgil mention the game of hiding or bo-peep, as a favourite one with the girls of their day.—RILEY. *Supra, in notis.*]

BOOTS.—*Proteus*. Nay, give me not the boots.

Valentine. No, I will not, for it boots thee not.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 1.

BORN.—I was born, sir, when the crab was ascending, and all
my affairs go backward.

CONGREVE.—Love for Love, Act II. Scene 1.

Born in a cellar, and living in a garret.

FOOTE.—The Author, Act II.

Born in the garret, in the kitchen bred,
Promoted thence to deck her mistress' head.

BYRON.—A Sketch, Line 1.

Born in thy house, and in thy service bred,
Nurs'd in thy arms, and at thy table fed.

CHURCHILL.—The Candidate.

Born not for ourselves, but for our friends,
Our country, and our glory.

RANDOLPH.—The Muses' Looking-glass, Act III.
Scene 1.

I was born to other things.

TENNYSON.—In Memoriam, CXIX. v. 3.

Born of one mother in one happy mould,
Born at one burden in one happy morn.

SPENSER.—Faerie Queen, Book IV. Canto II. Stanza 41.

BORROW.—Who borrow much, then fairly make it known
And damn it with *improvements* not their own.

DR. YOUNG.—Love of Fame, Sat. III. Line 23.

The borrow'd Majesty of England.

SHAKSPERE.—King John, Act I. Scene 1.
(Chatillon to the King.)

Neither a borrower nor a lender be:
For loan oft loses both itself and friend;
And, borrowing dulls the edge of husbandry.

SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

Borrowing from Peter to pay Paul.

CICERO.—To Atticus, V. 1.

BOSOM.—My bosom's lord sits lightly on his throne.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 1.
(Romeo to himself.)

BOUNDS.—Who shut up the sea with doors, and said,
Hitherto shalt thou come, but no further; and here shall
thy proud waves be stayed.

JOB, Chap. xxxviii. Verses 8—11.

Thou hast set them their bounds, which they shall not pass:
neither turn again to cover the earth.

PSALM civ. Ver. 9.

Fear ye not me? Will ye not tremble at my presence? which
have placed the sand for the bound of the sea.

JEREMIAH, Chap. v. Ver. 22.

The firstè Mover of the cause above,
When he first made the fairè chain of love.
Great was th' effect, and high was his intent;
Well wist he why, and what thereof he meant;
For with that fairè chain of love he bond
The fire, the air, the water, and the lond
In certain bondès, that they may not flee.

CHAUCER.—The Knight's Tale, Line 2989.

BOUNTIES.—And can eternity belong to me,
Poor pensioner on the bounties of an hour?

DR. YOUNG.—Night I. Line 64.

BOUNTY.—My bounty is as boundless as the sea,
My love as deep, the more I give to thee
The more I have, for both are infinite.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Juliet to Romeo.)

BOUNTY.—Our bounty, like a drop of water, disappears,
when diffus'd too widely.

GOLDSMITH.—The Good-natured Man, Act III.

BOWL.—Around whose lips ivy twines on high.

BANK'S THEOCRITUS.—Idyll I. Verse 29.

And in this bowl, where wanton ivy twines,
And swelling clusters bend the curling vines,
Four figures rising from their work appear,
The various seasons of the rolling year.

POPE.—Pastoral, Spring, Line 35.

BOXES.—And about his shelves

A beggarly account of empty boxes.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 1.

(Romeo *solus*.)

BOY.—I was the boy for bewitching e'm.

KENNEY.—A Song in the Opera of Matrimony,
Act II. Scene 1.

Ah! happy years! once more, who would not be a boy?

BYRON.—Childe Harold, Canto II. Stanza 23.

Yet who would be a boy, a girl, again?

JAMES MONTGOMERY.—The Pelican Island, Canto 7.

BRAIN.—The times have been,

That when the brains were out the man would die,

And there an end.

SHAKSPERE.—Macbeth, Act III. Scene 4.

(Macbeth, at sight of Banquo's ghost.)

O rare

The headpiece, if but brains were there.

PHÆDRUS.—Book I. Fable 7.

Thy commandment all alone shall live

Within the book and volume of my brain,

Unmix'd with baser matter.

SHAKSPERE.—Hamlet, Act I. Scene 5. (Hamlet,
obedient to his father's command.)

An excellent scholar: One that hath a head fill'd

with calves' brains without any sage in them.

WEBSTER.—The White Devil, Act I. Scene 1.

Cudgel thy brains no more about it; for your dull ass will not
mend his pace with beating.

SHAKSPERE.—Hamlet, Act V. Scene 1. (First
Clown to the second Clown.)

BRAVE.—How sleep the brave, who sink to rest,
By all their country's wishes blest!

COLLINS.—Ode written in 1746.

Brav'd in mine own house with a skein of thread!

SHAKSPERE.—Taming of the Shrew, Act IV.

Scene 3. (Petruchio to the Tailor.)

BREACH.—Once more unto the breach, dear friends, once more:
Or close the wall up with our English dead!

SHAKSPERE.—King Henry V., Act III. Scene 1.

(The King and his army before Harfleur.)

BREAD.—Cast thy bread upon the waters; for thou shalt find
it after many days.

ECCLESIASTES, Chap. xi. Ver. 1.

Thou shalt by trial know what bitter fare
Is others' bread;—how hard the path to go
Upward and downward by another's stair.

DANTE.—Paradiso, Canto XVII. Line 58.

(Wright.)

BREAD AND SALT.—Nor there will weary stranger halt,
To bless the sacred "bread and salt."

BYRON.—The Giaour.

Why dost thou shun the salt? that sacred pledge,
Which once partaken blunts the sabre's edge,
Makes e'en contending tribes in peace unite,
And hated hosts seem brethren to the sight.

BYRON.—The Corsair, Canto II. Part IV.; and see
the book of Numbers, Chap. xviii. Verse 19, and
the notes there to Doyley and Mant's Bible.

BREAKFAST.—1. Is breakfast ready, mine host?

2. It is, my little Hebrew.

ANONYMOUS.—The Merry Devil of Edmonton.
Last Scene.

Then to breakfast with what appetite you have.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.

(The King to his Lords, but frowning at Wolsey.)

Their breakfast so warm, to be sure they did eat,
A custom in travellers mighty discreet.

PRIOR.—Downhall, a ballad.

BRIEF.—Brief, boy, brief!

FLETCHER.—The Woman Hater, Act. I. Scene 2.

We must be brief when traitors brave the field.

SHAKSPERE.—King Richard III., Act IV. Scene 3.

(Richard to Ratcliffe.)

BRIEF.—1. 'Tis brief, my lord,

2. As woman's love.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(Hamlet and Ophelia at the Play.)

Brevity is the soul of wit.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Polonius to the King and Queen.)

BRIGHT.—All that's bright must fade,—

The brightest still the fleetest;

All that's sweet was made

But to be lost when sweetest.

TOM MOORE.—National Airs (Indian), Vol. IV.,

Page 153.

BRITAIN.—But Britain, changeful as a child at play,

Now calls in princes, and now turns away;

Now Whig, now Tory, what we lov'd we hate;

Now all for pleasure, now for Church or State;

Now for Prerogative, and now for Laws;

Effects unhappy! from a noble cause.

POPE.—To Augustus, Epi. I. Line 155.

BROOKS.—Such Brooks are welcome to me that o'erflow such liquor.

SHAKSPERE.—Merry Wives of Windsor, Act II.

Scene 2. (Falstaff's play on the name of Master Brooks.)

BRUTUS.—Brutus is an honourable man,

So are they all, all honourable men.

SHAKSPERE.—Julius Cæsar, Act III. Scene 1.

(Mark Anthony's oration on Cæsar's death.)

BUBBLES.—Like bubbles on the sea of matter borne,

They rise, they break, and to that sea return.

POPE.—Essay on Man, Epi. III. Line 19.

For what are men who grasp at praise sublime,

But *bubbles* on the rapid stream of time,

That rise and fall, that swell and are no more,

Born and forgot, ten thousand in an hour.

DR. YOUNG.—Love of Fame, Sat. II. Line 285.

The earth hath bubbles, as the water has,

And these are of them.

SHAKSPERE.—Macbeth, Act I. Scene 3.

(Banquo to Macbeth when the Witches vanished.)

BUCK.—A buck of the first head.

SHAKSPERE.—Love's Labour Lost, Act IV. Scene 2.

(Sir Nathaniel to Holofernes.)

BUILDING.—Which of you, intending to build a tower, sitteth not down first and counteth the cost, whether he have sufficient to finish it?

Lest haply, after he hath laid the foundation, and is not able to finish it, all that behold it begin to mock him.

Saying, This man began to build, and was not able to finish.

ST. LUKE, Chap. xiv. Verses 28, 29, 30.

When we mean to build,
We first survey the plot, then draw the model;
And when we see the the figure of the house,
Then must we rate the cost of the erection:
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices; or, at least, desist
To build at all?

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 3. (Lord Bardolph urging caution before
hazarding a battle.)

Or what king, going to make war against another king, sitteth not down first, and consulteth whether he be able with ten thousand to meet him that cometh against him with twenty thousand?

ST. LUKE, Chap. xiv. Ver. 31.

Much more, in this great work,
(Which is, almost, to pluck a kingdom down
And set another up,) should we survey
The plot of situation, and the model;
Consent upon a sure foundation;
Question surveyors; know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else,
We fortify in paper, and in figures,
Using the names of men instead of men;
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 3. (Lord Bardolph.)

The man who builds, and wants wherewith to pay,
Provides a home from which to run away.

DR. YOUNG.—Love of Fame, Line 171.

Too low they build who build beneath the stars.

DR. YOUNG.—Night VIII. Line 215.

BULLET.—The bullet has its billet.

OLD PLAY; SCOTT.—Count Robert of Paris,
Chap. XXV.

BURKE.—Oft have I wonder'd that on Irish ground
No poisonous reptiles ever yet were found :
Reveal'd the secret stands of Nature's work ;
She saved her venom to create a BURKE.

WARREN HASTINGS.—An epigram produced by him
when writhing under the agony of a protracted
prosecution. (Encycl. Brit. Vol. XI. p. 164 ;
7th edition.)

Here lies our good Edmund, whose genius was such,
We scarcely can praise it, or blame it, too much ;
Who, born for the universe, narrowed his mind,
And to party gave up what was meant for mankind.

GOLDSMITH.—Retaliation, Line 29.

One large of soul, of genius unconfined,
Born to delight, instruct, and mend mankind ;
Burke ! in whose breast a Roman ardour glow'd ;
Whose copious tone with Grecian richness flow'd ;
Well hast thou found, if such thy country's doom,
A timely refuge in the sheltering tomb.

CANNING.—New Morality.

He was not for himself design'd,
But born to be of use to all mankind.

LUCAN.—Rowe's Transl. Book II. Line 592.

Born, not for myself, my Lord, but for mankind.

BEAUMONT and F.—The Honest Man's Fortune,
Act IV. Scene 2.

Though equal to all things, for all things unfit ;
Too nice for a statesman, too proud for a wit ;
For a patriot too cool ; for a drudge disobedient ;
And too fond of the *right* to pursue the *expedient*.

GOLDSMITH.—Retaliation, Line 37.

BURN.—One fire burns out another's burning.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 2.
(Benvolio to Romeo.)

And one scold makes another cease.

ROWE.—On a Simile of Pope's.

Come, we burn daylight.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 4.
(Mercutio to Romeo.)

BUSINESS.—I am going to parliament;
You understand this bag: if you have any business
Depending there, be short and let me hear it—
And pay your fees.

BEAUMONT and FLETCHER.—The Little French
Lawyer, Act I. Scene 1.

He that attends to his interior self,
That has a heart, and keeps it; has a mind
That hungers, and supplies it; and who seeks
A social, not a dissipated life,
Has business.

COWPER.—The Garden, Line 373.

BUSY.—In the busy haunts of men,
In the still and shadowy glen.

MRS. HEMANS.—Tale of the Secret Tribunal.

And shunned the busy haunts of men.

HOMER.—The Iliad of the Earl of Derby, Book VI.
Line 240; and “the busy hum of men,” in the
10th Book, Line 16.

We talk here in the public haunt of men.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1.
(Benvolio to Mercutio.)

Tower'd cities please us then,
And the busy hum of men.

MILTON.—L'Allegro, Line 118.

BUTTER.—'Twas her brother that in pure kindness to his horse
butter'd his hay.

SHAKSPERE.—King Lear, Act II. Scene 4.
(The Fool to Lear.)

But now I fear it will be said,
No butter sticks upon his bread.

SWIFT.—Pastoral Dialogue.

BUTTERFLY.—Satire or sense, alas! can Sporus feel?
Who breaks a butterfly upon a wheel!

POPE.—Epi. to Arbuthnot, Line 305.

Ocean into tempest wrought,
To waft a feather, or to drown a fly.

DR. YOUNG.—Night I. Line 153.

BY.—By and by is easily said.

SHAKSPERE.—Hamlet, Act III. Scene II.
(Hamlet to his Friends.)

Let by-gones be by-gones.

OLD SAYING.

BY.—Let the past be past.

HOMER.—The Iliad of Lord Derby, Book XVI.
Line 72.

Let us not burden our remembrances with
A heaviness that's gone.

SHAKSPERE.—The Tempest, Act V. Scene 1.
(Prospero to Alonso.)

CABIN'D.—But now, I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears.

SHAKSPERE.—Macbeth, Act III. Scene 4.
(Macbeth to First Murderer.)

CÆSAR.—Cæsar with a senate at his heels.

POPE.—Essay on Man, Epi. IV. Line 258.

As for Cæsar,
Kneel down, kneel down, and wonder.

SHAKSPERE.—Antony and Cleopatra, Act III.
Scene 2. (Enobarbus to Agrippa.)

What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?

SHAKSPERE.—Julius Cæsar, Act I. Scene 1.
(Marcellus to Citizens.)

Imperial Cæsar, dead, and turn'd to clay,
Might stop a hole to keep the wind away;
O, that that earth, which kept the world in awe,
Should patch a wall, to expel the winter's flaw!

SHAKSPERE.—Hamlet, Act V. Scene 1.
(To Horatio.)

How like a deer stricken by many princes,
Dost thou here lie.

SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Mark Anthony lamenting over Cæsar.)

CAKES.—Dost thou think because thou art virtuous,
There shall be no more cakes and ale?

SHAKSPERE.—Twelfth Night, Act II. Scene 3.
(Sir Toby to the Clown.)

You cannot eat your cake and have it.

PLAUTUS.—Trinummus, Act II. Scene 4.

CALAMITIES.—Since, with an equal weight on all.
Calamities domestic fall.

WHEELWRIGHT'S Pindar, 1st Nemean Ode, Line 78.

CALEDONIA.—O Caledonia! stern and wild,
 Meet nurse for a poetic child!
 Land of brown heath and shaggy wood,
 Land of the mountain and the flood,
 Land of my sires! what mortal hand,
 Can e'er untie the filial band
 That knits me to thy rugged strand! }

SCOTT.—Last Minstrel, Canto VI. Stanza 2.

CALM.—How calm, how beautiful, comes on
 The stilly hour, when storms are gone.

TOM MOORE.—The Fire Worshippers.

The winds are out of breath.

DRYDEN.—Astrea Redux, Line 224.

The holy calm that leads to heavenly musing.

ROGERS.—Human Life, Page 83, Edition 1834.

1. See me, how calm I am.

2. Ay, People are generally calm at the misfortunes of others.

GOLDSMITH.—She stoops to Conquer.

CALUMNY.—Be thou as chaste as ice, as pure as snow, thou
 shalt not escape calumny.

SHAKSPERE.—Hamlet, Act III. Scene 1.

(Hamlet to Ophelia.)

Virtue itself escapes not calumnious strokes.

SHAKSPERE.—Ibid., Act I. Scene 3. (Laertes.)

CANDLE.—1. How far that little candle throws its beams!

So shines a good deed in a naughty world.

2. When the moon shone we did not see the candle;

So doth the greater glory dim the less.

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

(Portia and Nerissa.)

He that adds anything to you, 'tis done

Like his that lights a candle to the sun.

FLETCHER.—To Sir Walter Aston, Line 19.

BEAUMONT and FLETCHER.—Vol. II. Page 13.

DR. YOUNG.—Love of Fame, Sat. 7, Line 98.

CANDOUR.—Unto the end shall charity endure,
 And candour hide those faults it cannot cure.

CHURCHILL.—The Apology.

CANKER.—That which the palmer-worm hath left, hath the
 locust eaten; and that which the locust hath left, hath the
 canker-worm eaten; and that which the canker-worm hath left,
 hath the caterpillar eaten.

JOEL, Chap. i. Ver. 4.

CANKER.— In the sweetest bud
The eating canker dwells.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 1. (Proteus to Valentine.)

Now will canker sorrow eat my bud.

SHAKSPERE.—King John, Act III. Scene 4.
(Constance.)

Some to kill cankers in the musk-rose buds.

SHAKSPERE.—Midsummer Night's Dream,
Act II. Scene 3. (Titania.)

She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek.

SHAKSPERE.—Twelfth Night, Act II. Scene 4.
(Viola.)

Loathsome canker lives in sweetest bud.

SHAKSPERE.—Sonnet 35.

So far from sounding and discovery
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 1.
(Montagu to Benvolio.)

The canker-blooms have full as deep a dye,
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked bud discloses.

SHAKSPERE.—Sonnet 54.

I had rather be a canker in a hedge than a rose in his grace.

SHAKSPERE.—Much Ado About Nothing, Act I.
Scene 3. (Don John of his Brother.)

Hath not thy rose a canker, Somerset?

SHAKSPERE.—King Henry VI., Part I. Act II.
Scene 4. (Plantagenet.)

And but he's something stain'd
With grief, that's beauty's canker, thou might'st call him
A goodly person.

SHAKSPERE.—Tempest, Act I. Scene 2.
(Prospero to Miranda.)

As killing as the canker to the rose.

MILTON.—Lycidas, Line 45.

The canker galls the infants of the spring,
Too oft before their buttons be disclos'd.

SHAKSPERE.—Hamlet, Act I. Scene 3. (Laertes.)

CANNONADE.—E'en the whole world, blockheads and men of letters,

Enjoy a cannonade upon their betters.

DR. WALCOTT.—The Romish Priest, a Tale.

Many saints have been canonized who ought to have been cannonaded.

COLTON.—Lacon; or, Many Things in a Few Words.

CANOPIED.—I know a bank——

Quite over-canopied with luscious woodbine.

SHAKSPERE.—Midsummer Night's Dream, Act II.

Scene 2.

Where'er the rude and moss-grown beech

O'er-canopies the glade.

GRAY.—Ode on Spring, Stanza II. Line 3.

CANTANKEROUS.—Well, now, that's mighty provoking!

But I hope, Mr. Faulkland, as there are three of us come on purpose for the game, you won't be so cantankerous as to spoil the party by sitting out.

SHERIDAN.—The Rivals, Act V. Scene 3.

[The same word will be found in "The Waterman," by DIBDIN, Act II. Scene 3.]

CANVAS.—LELY on animated canvas stole

The sleepy eye, that spoke the melting soul.

POPE.—To Augustus, Epi. I. Line 149.

Heaven speed the canvas, gallantly unfurl'd,

To furnish and accommodate a world,

To give the pole the produce of the sun,

And knit the unsocial climates into one!

COWPER.—Charity, Line 123.

CAP.—PET. Why, this was moulded on a porringer;

A velvet dish; fye, fye! 'Tis lewd and filthy;

Why, 'tis a cockle or a walnut shell,

A knack, a toy, a trick, a baby's cap;

Away with it, come, let me have a bigger.

KATE. I'll have no bigger; this doth fit the time,

And gentlewomen wear such caps as these.

SHAKSPERE.—Taming the Shrew, Act IV. Scene 3.

CAPTIVATE.—Seek to delight, that they may mend mankind,

And, while they captivate, inform the mind.

COWPER.—Hope, Line 758.

CARCANET.—Say, that I lingered with you at your shop,

To see the making of her carcanet,

And that to-morrow you will bring it home.

SHAKSPERE.—Comedy of Errors, Act III. Scene 1.

CARCANET.—In Harrington's Orlando Furioso, we have—
About his neck a carknet rich he ware.

KNIGHT'S SHAKSPERE.—*Supra.*

CARE.—Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.

(Friar Lawrence.) See **THEOCRITUS**, Idylls 21,
Line 5.

I am sure care's an enemy to life.

SHAKSPERE.—Twelfth Night, Act I. Scene 3.

(Sir Toby to Maria.)

Care to our coffin adds a nail, no doubt;
And every grin so merry draws one out.

DR. WALCOT.—Ode XV. Vol. II. Edition 1794.

CARES.—Life's cares are comforts; such by heaven design'd;
He that has none, must make them or be wretched.

DR. YOUNG.—Night II. Line 160.

CARNAGE.—Carnage is God's daughter.

BYRON.—Don Juan, Canto VIII. Stanza 9; in allusion to the following lines—

But thy most dreaded instrument
In working out a pure intent,
Is man array'd for mutual slaughter,
Yea, carnage is thy daughter.

WORDSWORTH.—Thanksgiving Ode.

[Judas and Simon Maccabeus in days of old, and Gustavus Adolphus in modern days, fighting for the violated rights of conscience against perfidious despots and murdering oppressors, exhibit to us the incarnation of Wordsworth's principle.—**DE QUINCEY** on this phrase: see his explanatory notes in his Miscellanies, page 7, title "War."]

CARVE.—Courteous he was, lowly and serviceable,
And carv'd before his father at the table.

CHAUCER.—Prol. to the Canterbury Tales, Line 99.

I'll carve your name on barks of trees,
With true-love knots and flourishes.

BUTLER.—Hudibras, Part II. Canto I. Line 565.

Your fair name upon the rind of every gentle poplar and amorous
myrtle with adoration carv'd and kneel'd unto.

BEAUMONT and FLETCHER.—The Lover's Progress,
Act I. Scene 1.

'Tis hard to carve for others' meat,
And not have time one's self to eat;
Though, be it always understood,
Our appetites are full as good.

LYOYD.—The Author's Apology.

CARVE.—Rural carvers, who with knives deface the panels.

COWPER.—The Sofa, Line 281.

CASE.—1. I know your good nature in a case like this, and——

2. State the symptoms of the case, Sir Charles.

COLMAN.—The Poor Gentleman, Act I. Scene 2.

CAST.—I have set my life upon a cast,

And I will stand the hazard of the die.

SHAKSPERE.—King Richard III., Act V. Scene 4.

(*Solus.*)

CASTLES.—Leaving the wits the spacious air,

With licence to build castles there.

SWIFT.—Vanbrugh's House.

[And see the same idea in his "Duke of Grafton's Answer to Dean Smedley's Petition;" **BROOME.**—Poverty and Poetry; **CHURCHILL.**—Night, Epi. to Robert Lloyd; **SHENSTONE.**—On Taste, Part II.; and **LYOYD**, Epi. to Colman.]

CAT.—Playing the mouse, in absence of the cat.

SHAKSPERE.—King Henry V., Act I. Scene 2.

(Westmoreland.)

When the cat's away, the mice will play.

[An old Swedish saw which is literally "When the cat is away the rats dance on the table." **ANDERSON.**—Okabango, Chap. 17.]

CATASTROPHE.—So! so! here's fine work!—here's fine suicide, parricide, and simulation, going on in the fields! and

Sir Anthony not to be found to prevent the *antistrophe*!

SHERIDAN.—The Rivals, Act V. Scene 1.

I'll tickle his catastrophe for this.

ANONYMOUS.—The Merry Devil of Edmonton.

CATCH.—Catch as catch can.

ATHENÆUS.—Lib. V. Page 193; a saying of Antiochus Epiphanes.

For why? Because the good old Rule

Sufficeth them; the simple plan,

That they should take who have the power,

And they should keep who can.

WORDSWORTH.—Rob Roy's grave.

CATO.—The dawn is overcast, the morning low'rs,

And heavily in clouds brings on the day;

The great, th' important day, big with the fate

Of Cato, and of Rome.

ADDISON.—Cato, Act I. Scene 1.

CAVIARE.—'Twas cavaire to the general.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(The Prince to the Players.)

CEDAR.—The Cedar whose top mates the highest cloud,
Whilst his old father Lebanon grows proud
Of such a child ; and his vast body laid
Out many a mile, enjoys the filial shade.

CHURCHILL.—Gotham, Book I. Line 299.

CENSORIOUS.—Be not too rigidly censorious,
A string may jar in the best master's hand,
And the most skilful archer miss his aim ;—
I would not quarrel with a slight mistake.

ROSCOMMON.—Art of Poetry.

CENSURE.—But we condemn the fury of these days,
And revere no less their censure than their praise.

COWLEY.—Prologue to the Guardian.

Numbers err in this ;
Ten censure wrong for one who writes amiss.

POPE.—On Criticism, Line 5.

Censure is the tax a man pays to the public for being eminent.

SWIFT.—Thoughts on various subjects.

CHAIN.—The chain that's fixed to the throne of Jove,
On which the fabrick of our world depends ;
One link dissolved, the whole creation ends.

WALLER.—On His Majesty's danger at St. Andero,
Verse 168.

Vast chain of being !
From Nature's chain whatever link you strike,
Tenth or ten thousandth breaks the chain alike.

POPE.—Essay on Man, Epi. I. Line 237.

CHAIR.—I love it, I love it, and who shall dare
To chide one for loving that old arm-chair ?

ELIZA COOK.—The old arm-chair.

There is no flock, however watch'd and tended,
But one dead lamb is there ;
There is no fireside howsoe'er defended,
But has one vacant chair.

LONGFELLOW.—Resignation.

So much the vital spirits sink
To see the vacant chair and think,
How good ! how kind ! and he is gone !

TENNYSON.—In Memoriam.

CHAMBER.—Sitting in my dolphin-chamber, at the round
table, by a sea-cole fire.

SHAKSPERE.—King Henry IV., Part II. Act II.
Scene 1. (Hostess to Falstaff.)

CHANCE.—A lucky chance, that oft decides the fate
Of mighty monarchs.

THOMSON.—Summer.

Such is the chance of war.

HOMER.—The Iliad, Book 17, Line 255. (Derby.)

CHANGE.— The ever whirling wheel
Of change.

SPENSER —On Mutability, Canto VI. Line 1.

Change but the name, of thee the tale is told.

HORACE.—Sat. I. Book I. Line 89. (Francis.)

Can the Ethiopian change his skin, or the leopard his spots?

JEREMIAH, Chap. xiii. Ver. 23.

Whate'er the passion, knowledge, fame, or pelf,
Not one will change his neighbour with himself.

POPE.—Essay on Man, Epi. II. Line 261.

Where yet was ever found a mother

Who'd give her booby for another?

GAY.—Fable III. Line 33.

A change came o'er the spirit of my dream.

BYRON.—The Dream, Line 75.

Fear of change

Perplexes monarchs.

MILTON.—Paradise Lost, Book I.

No:—Let the eagle change his plume,

The leaf its hue, the flower its bloom;

But ties around his heart were spun,

That could not, would not, be undone!

CAMPBELL.—O'Connor's Child.

The French and we still change, but here's the curse,

They change for better, and we change for worse.

DRYDEN.—Prologue to the Spanish Friar.

Nothing is thought rare

Which is not new and followed; yet we know

That what was worn some twenty years ago

Comes into grace again.

BEAUMONT and FLETCHER.—Prologue to the Noble
Gentleman, Line 4.

Alas! in truth, the man but chang'd his mind,

Perhaps was sick, in love, or had not dined.

POPE —Moral Essays, Epi. I. to Sir R. Temple,
Line 127.

How chang'd, alas, from what it once had been!

'Tis now degraded to a public inn.

GAY.—A True Story.

CHANGE.— The hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change.
SHAKSPERE.—King John, Act III. Scene 4.
(Pandulph to Lewis.)

CHAOS.—For he being dead, with him is beauty slain,
And beauty dead, black chaos comes again.
SHAKSPERE.—Venus and Adonis, Stanza 170.

Excellent wretch ! perdition catch my soul
But I do love thee ! and when I love thee not
Chaos is come again.
SHAKSPERE.—Othello, Act III. Scene 3.
(Othello's love for his Wife.)

But, should he hide his face, th' astonish'd sun,
And all th' extinguish'd stars, would loosening reel
Wide from their spheres, and chaos come again.
THOMSON.—Summer, Line 182.

Yet, yet a moment, one dim ray of light,
Indulge dread chaos and eternal night.
POPE.—The Dunciad, Book IV. Line 1.

Then rose the seed of chaos, and of night,
To blot out order, and extinguish light.
POPE.—The Dunciad, Book IV. Line 13.

Lo ! thy dread empire, chaos ! is restored ;
Light dies before thy uncreating word :
Thy hand, great Anarch ! lets the curtain fall ;
And universal darkness buries all.
POPE.—The Dunciad, Book IV. Line 653.

Eldest night and chaos ancestors of nature.
MILTON.—Paradise Lost, Book II. Line 894.

CHAPEL.—Wherever God erects a house of prayer,
The devil always builds a chapel there.
DE FOE.—The True-born Englishman.

No sooner is a temple built to God, but the devil
builds a chapel hard by.
GEORGE HERBERT.—Jacula Prudentum ;
BURTON'S Anatomy of Mel., Part III. Section 4.

CHAPTER.—Who read a chapter when they rise,
Shall ne'er be troubled with ill eyes.
GEORGE HERBERT.—The Temple Charms and
Knots.

CHARITY.—O, poor charity!
Thou art seldom found in scarlet.

WEBSTER.—The White Devil.

For since kind Heaven with wealth our realm has blest,
Give it to Heaven, by aiding the distrest.

POPE.—The Odyssey, Book XI. Line 426.

Above all things have fervent charity among yourselves: for charity
shall cover the multitude of sins.

ST. PETER, Chap. iv. Ver. 8.

CHARMS.—How often have I paused on every charm,
The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topp'd the neighbouring hill;
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.

GOLDSMITH.—Deserted Village, Line 9.

CHARTER.—I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please.

SHAKSPERE.—As You Like It, Act II. Scene 7.

(Jaques to Duke S.)

When he speaks,

The air, a charter'd libertine, is still.

SHAKSPERE.—King Henry V., Act I. Scene 1.

(Canterbury to Eliza.)

CHASE.—That excellent grand tyrant of the earth,
Thy womb let loose, to chase us to our graves.

SHAKSPERE.—King Richard III., Act IV.

Scene 4. (Queen Margaret to the Duchess.)

CHASTITY.—She that has that is clad in complete steel.

MILTON.—Comus.

[See and compare the narrative of Bellerophon in Book VI, Line 84 in the Homer of Lord Derby, with the narrative of Joseph and Potiphar's Wife, given in GENESIS, Chap. xxxix. Verses 6—20.]

CHATHAM.—His speech, his form, his action, full of grace,
And all his country beaming in his face,
He stood, as some inimitable hand
Would strive to make a Paul or Tully stand.

COWPER.—Table Talk, Line 347.

Such men are raised to station and command,
When Providence means mercy to a land.

COWPER.—Ibid., Line 355.

CHATTER.—Like a crane or a swallow so did I chatter.

ISAIAH, Chap. xxxviii. Ver. 14.

I chatter, chatter, as I flow

To join the brimming river,

For men may come and men may go,

But I go on for ever.

TENNYSON.—The Brook. (Moxon's Selection of his Works, Page 119, Ed. 1865.)

CHEEK.—See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

[Oh, that I were a flea upon that lip!—SHIRLEY; The School of Compliments. Oh, that I were a veil upon that face!—S. MARMION; The Antiquary, Act II. Scene 1. See DODSLEY'S Coll. of Old Plays, Vol. X. p. 26.]

On the cold cheek of death smiles and roses are blending,
And beauty immortal awakes from the tomb.

BEATTIE.—The Hermit, Verse 6, last Lines.

CHERRY.—We grew together,

Like to a double cherry, seeming parted.

SHAKSPERE.—Midsummer Night's Dream, Act III.
Scene 2. (Helena to Hermia.)

Two lovely berries moulded on one stem:

So with two seeming bodies, but one heart.

SHAKSPERE.—Midsummer Night's Dream, Act III.
Scene 2. (Helena to Hermia.)

CHICKENS.—What, all my pretty chickens, and their dam,

At one fell swoop?

SHAKSPERE.—Macbeth, Act IV. Scene 3.
(Macduff to Malcolm.)

CHICKENS.—To swallow gudgeons 'ere they're catch'd,

And count their chickens 'ere they're hatch'd.

BUTLER.—Hudibras, Part II. Canto III. Line 923.

CHILD.—The childhood shews the man,

As morning shews the day.

MILTON.—Paradise Regained, Book IV.

The child is genuine, you may trace

Throughout the sire's transmitted face.

GREEN.—The Spleen, Line 11.

Oft too the mind well pleased surveys,

Its progress from its childish days;

Sees how the current upwards ran,

And reads the child o'er in the man.

LLOYD.—Epi. to Coleman, Line 17.

CHILD.—

Did the man enjoy
In after life, the visions of the boy?

CRABBE.—*Tales of the Hall*, Book IX.

The child is father of the man.

WORDSWORTH.—*My Heart Leaps Up*, Line 7.

A little model the master wrought,
Which should be to the larger plan
What the child is to the man.

LONGFELLOW.—(By the Seaside building the ship.)

Youth, what man's age is like to be, doth show;
We may our ends by our beginnings know.

DENHAM.—On Prudence, Line 225. [The same idea is found in the French proverb, *L'Homme est toujours l'enfant, et l'enfant toujours l'homme*. The man is always the child, and the child is always the man.] (From a Dictionary of Quotations, published by G. G. and J. Robinson, Paternoster Row, 1799.)

When the man you see
You find him what you saw the boy would be,
Disguis'd a little; but we still behold
What pleased, and what offended us of old.

CRABBE.—*Tales of the Hall*, Book III.

The man you see through life retain'd
The boy's defects, his virtues too remain'd.

CRABBE.—*Tales of the Hall*, Book III.

CHILDHOOD.—Alas, my lord, my life is not a thing
Worthy your noble thoughts! 'Tis not a life,
'Tis but a piece of childhood thrown away.

BEAUMONT and FLETCHER.—*Philaster*, Act V.
Scene 2.

Childhood, who like an April morn appears,
Sunshine and rain, hopes clouded o'er with fears.

CHURCHILL.—*Gotham*, Book I.

CHILDREN.—Unruly children make their sire stoop.

SHAKSPERE.—*King Richard II.*, Act III. Scene 4.
(The Gardener to his Assistants.)

The pleasure that some fathers feed upon
Is my strict fast,—I mean my children's looks.

SHAKSPERE.—*Ibid.*, Act II. Scene 1.
(Old Gaunt to Richard.)

CHILDREN.—As children gathering pebbles on the shore.

MILTON.—Paradise Regained, Book IV.

["A remarkable anticipation," says the Rev. Geo. Gilfillan, "of Newton's famous saying, 'I do not know what I may appear to the world; but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.'"—*Newton's Life*.]

Newton, (that proverb of the mind,) alas!
Declared, with all his grand discoveries recent,
That he himself felt only "like a youth
Picking up shells by the great ocean—Truth."

BYRON.—Don Juan, Canto VII. Verse 5, Line 5.

When I look on my boys
They renew all my joys,
Myself in my children I see;
While the comforts I find
In the kingdom my mind,
Pronounce that my kingdom is free.

LLOYD.—Song in the Capricious Lovers, Air 2.

By sports like these are all their cares beguil'd;
The sports of children satisfy the child.

GOLDSMITH.—The Traveller.

A little bench of heedless bishops here,
And there a chancellor in embryo.

SHENSTONE.—The Schoolmistress, Stanza 28.

CHIPS.— You may trace him oft
By scars which his activity has left
Beside our roads and pathways; . . .
He who with pocket-hammer smites the edge
Of luckless rock or prominent stone, . . .
. detaching by the stroke
A chip or splinter.

WORDSWORTH.—The Excursion, Book III. Page 83.

CHIVALRY.—The Age of chivalry is gone.

BURKE.—Portrait of Marie Antoinette.

CHOICE.—We had a choice of difficulties.

GENL. WOLFE.—(In his despatch from before Quebec.
London Gaz. Extra. 16 Oct. 1759.)

CHORUSES.—For Choruses of Flowers, Trees, Waters, Elements, Planets, Time, Months, Seasons, and the Year, see

CHURCHILL.—Gotham, Book I. Line 243.

CHRISTENING.—This country has spoiled them; this same christening will ruin the colonies.

FOOTE.—The Patron, Act I.

CHRISTIANS.—O, father Abraham, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others.

SHAKSPERE.—Merchant of Venice, Act I.

Scene 3. (Shylock to Antonio and Bassanio.)

The disciples were called Christians first in Antioch.

The ACTS, Chap. xi. Ver. 26.

I am sure she is a good Christian, and, which is almost as rare, a
good woman.

SWIFT.—To Pope, 30th Oct., 1727.

CHRISTMAS.—Some say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long,
And then, they say no spirit can walk abroad,
So hallow'd and so gracious is the time.

SHAKSPERE.—Hamlet, Act I. Scene 1, near the end.

(Marcellus to Horatio on the crowing of the cock.)

The time draws near the birth of Christ,
The moon is hid, the night is still;
The Christmas bells from hill to hill
Answer each other in the mist.

TENNYSON.—In Memoriam, 28, v. 1.

CHURCH.—When once thy foot enters the church, be bare—
God is more there than thou: for thou art there
Only by his permission. Then beware,
And make thyself all reverence and fear.

HERBERT.—The Temple Church Porch, Verse 68.

Some to church repair,
Not for the doctrine, but the music there.

POPE.—On Criticism, Line 342.

I joy, dear mother, when I view
Thy perfect lineaments and hue
Both sweet and bright:
Beauty in thee takes up her place,
And dates her letters from thy face,
When she doth write.

HERBERT.—The British Church, Verse 1.

Who builds a church to God, and not to fame,
Will never mark the marble with his name.

POPE.—Moral Essays, Epi. III. To Bathurst,
Line 285.

CHURCH.—For he loveth our nation, and hath built us a synagogue.

ST. LUKE, Chap. vii. Ver. 5.

[The elders of the Jews to Jesus on behalf of the centurion's servant, who was sick and ready to die.]

Fond fools

Promise themselves a name from building churches.

RANDOLPH.—The Muses' Looking-glass, Act III.
Scene 1.

CHURCH AND STATE.—The union of church and state, is not to make the church *political*, but the state *religious*.

LORD ELDON.—His Life, XXI. Law Magazine,
Page 74.

For God sent not his Son into the world to condemn the world ;
but that the world through him might be saved.

ST. JOHN, Chap. iii. Ver. 17.

CHURCH AUTHORITY.—If Chaldee, Hebrew, Syriac, will not bend,

And stubborn Greek refuse to be their friend ;

If languages and copies all say, No !

The church *has said it, and it must be so !*

ANONYMOUS.—Quoted by the Rev. Hugh McNeile,
D.D., formerly Canon of Chester, and now Dean
of Ripon, in his work on the Church and the
Churches, Vol. I. Page 268.

CHURLISH.—My master is of churlish disposition,

And little recks to find the way to heaven

By doing deeds of hospitality.

SHAKSPERE.—As you Like It, Act II. Scene 4.
(Corin to Rosalind.)

I tell thee, churlish priest,

A minist'ring angel shall my sister be,

When thou liest howling.

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Laertes to the Priest who refused Ophelia
Christian burial.)

CIRCLE.—As on the smooth expanse of crystal lakes

The sinking stone at first a circle makes ;

The trembling surface by the motion stirr'd,

Spreads in a second circle, then a third ;

Wide, and more wide, the floating rings advance,

Fill all the watery plain, and to the margin dance.

POPE.—Temple of Fame, Line 436.

CIRCLE.—The small pebble stirs the peaceful lake;
The circle mov'd, a circle straight succeeds,
Another still, and still another spreads.

POPE.—*Essay on Man*, Epi. IV. Line 364.

Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to nought.

SHAKSPERE.—*King Henry VI.*, Part I. Act I.

Scene 2. (*La Pucelle to Charles the Dauphin.*)

Circles in water as they wider flow
The less conspicuous in their progress grow,
And when at last they trench upon the shore,
Distinction ceases and they're view'd no more.

CRABBE.—*The Borough*, Letter 3.

CIRCUMSTANCE.—*Speed*. Nay, that I can deny by a circumstance.

Proteus. It shall go hard, but I'll prove it by another.

SHAKSPERE.—*Two Gentlemen of Verona*, Act I.

Scene 1.

CITY.—Here have we no continuing city, but we seek one to come.

ST. PAUL to the Hebrews, Chap. xiii. Ver. 14.

CIVIL.—Good-breeding ne'er commands us to be civil
To those who give the nation to the devil;
Who at our surest best foundation strike,
And hate our monarch and our Church alike.

ROWE.—*Prol.* to the Non-jurors.

CLAWING.—Have always been at daggers-drawing,
And one another clapper-clawing.

BUTLER.—*Hudibras*, Part II. Canto II. Line 79.

CLAY.—May I lie cold before that dreadful day,
Press'd with a load of monumental clay!

POPE.—*Homer's Iliad*, Book VI. Line 590.

For ever will I sleep, while poor maids cry,

“Alas! for pity stay,

And let us die

With thee; men cannot mock us in the clay.”

BEAUMONT and FLETCHER.—*The Captain*.

Ay; these look like the workmanship of Heaven,
This is the porcelain clay of human kind,
And therefore cast into these noble moulds.

DRYDEN.—*Don Sebastian*, Act I. Scene 1.

The precious porcelain of human clay.

BYRON.—*Don Juan*, Canto IV. Stanza 11.

CLAY.—There let me sleep forgotten in the clay.

BRUCE.—Elegy written in Spring, Verse 23.

CLEAN YOUR SHOES?

GAY.—Trivia, Book I. Line 24 ; Book II. Line 100.

CLERGY.—I never saw, heard, nor read, that the clergy were beloved in any nation where Christianity was the religion of the country.

SWIFT.—Thoughts on Religion.

CLIMB.—Ah ! who can tell how hard it is to climb
The steep where Fame's proud temple shines afar !

BEATTIE.—The Minstrel, Verse 1, Line 1.

Fain would I climb, but that I fear to fall.

[A line written by SIR WALTER RALEIGH, with a diamond ring, on the glass of a window in a pavilion of Queen Elizabeth, who, on being informed of it, wrote underneath it :]

"If thy mind fail thee, do not climb at all."

SCOTT.—Kenilworth, Chap. XVII.

1. I am lost in thought.

2. Thought of the Queen, perhaps?

1. Why, if it were,

Heaven may be thought on, though too high to climb.

2. Oh ! now I find where your ambition drives.

DRYDEN.—Spanish Friar, Act I. Scene 1.

He either fears his fate too much,

Or his deserts are small,

Who dares not put it to the touch,

To win or lose it all.

SCOTT.—Intro. to Chron. of the Canongate,
Vol. XIX.

He that climbs the tall tree has won right to the fruit ;

He that leaps the wide gulf should prevail in his suit.

SCOTT.—The Talisman, Chap. XXVI.

The lower still you crawl, you'll climb the higher.

SMOLLETT.—Advice, Line 64.

CLIMB.—Downward to climb, and backward to advance.

POPE.—The Dunciad, Book II. Line 320.

CLOAKS.—When clouds are seen wise men put on their cloaks.

SHAKSPEARE.—King Richard III., Act II. Scene 3.

(Third Citizen to his Companion.)

CLOCK.—The iron tongue of midnight hath told twelve.

SHAKSPEARE.—Midsummer Night's Dream, Act V.

Scene 1. (Theseus.)

CLOCK.—Great Nature's well set clock in pieces took ;
On all the springs and smallest wheels did look
Of life and motion ; and with equal art
Made up again the whole of every part.

COWLEY.—The Davideis, Book I. Line 743.

The clock of his age had struck fifty-eight.

CELLINI.—Quoted by Disraeli in the First Vol. of
his *Cur. of Lit.* page 99.

Haggard and hollow and wan, and without either thought or
motion,

E'en as the face of a clock from which the hands have been taken.

LONGFELLOW.—*Evangeline*.

Look at the clock.

BARHAM.—*Ingoldsby Legend*.

CLOUD.—Sometimes we see a cloud that's dragonish,
A vapour, sometime like a bear, or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't that nod unto the world,
And mock our eyes with air: thou hast seen these signs ;
They are the black vesper's pageants.

SHAKSPERE.—*Anthony and Cleopatra*, Act IV.
Scene 12. (*Anthony to Eros*.)

Ascending through the opening of cloud-curtains.

LONGFELLOW.—*The Song of Hiawatha*. (*The
peace pipe*.)

Closed with a cloud.

ST. JOHN.—*The Revelation*, Chap. x. Ver. 1.

Yonder cloud

That rises upward always higher,
A looming bastion fringed with fire

TENNYSON.—*In Memoriam*, 15, V. 4, 5.

Can such things be,

And overcome us like a summer cloud,
Without our special wonder ?

SHAKSPERE.—*Macbeth*, Act III. Scene 4. (*Mac-
beth, after he had seen the Ghost of Banquo*.)

COACH.—Go call a coach, and let a coach be call'd ;
And let the man that calls it be the caller ;
And in his calling let him nothing call,
But Coach, Coach, Coach ! O for a Coach, ye Gods !

CAREY.—*Chrononhotonthologos*, Scene 5.

Much use of a coach makes us lose the benefit of our legs.

SENECA.—*Epi.* 10.

COACH.—Use legs and have legs.

SWIFT.—Abstract of Collins' Discourse.

COCK-A-HOOP.—And having routed the whole troop,
With victory was cock-a-hoop.

BUTLER.—Hudibras, Part I. Canto III. Line 13.

You'll make a mutiny among my guests!

You will set cock-a-hoop! you'll be the man!

SHAKSPERE.—Romeo and Juliet, Act I. Scene 5.

(Capulet to Tybalt.) The origin of this phrase is
very doubtful. See *Knight's Shakspeare*.

COCK-CROWING.— . . . The early village cock
Hath twice done salutation to the morn.

SHAKSPERE.—King Richard III., Act V. Scene 3.

(Ratcliff to Richard.)

Hark, hark! I hear

The strain of strutting chanticleer

Cry, Cock-a-doodle-do.

SHAKSPERE.—Tempest, Act I. Scene 2.

A Song (Ariel.)

Thy boastful mirth let jealous rivals spill,

Insult thy crest, and glossy pinions tear,

And ever in thy dreams the ruthless fox appear.

BEATTIE.—The Minstrel, Book I. Stanza 36.

That house doth every day more wretched grow,

Where the Hen louder than the Cock doth crow.

FRENCH PROVERB. — (Howell's Letters, Book I.
Section IV. Stanza 9.)

COFFIN.—No useless coffin enclos'd his breast,

Nor in sheet nor in shroud we wound him;

But he lay like a warrior taking his rest,

With his martial cloak around him.

REV. CHAS. WOLFE.—Monody on the Death of Sir
John Moore.

COIN. Coin Heaven's image

In stamps that are forbid.

SHAKSPERE. — Measure for Measure, Act II.
Scene 4. (Angelo to Isabella.)

This is the very coinage of your brain.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(The Queen to Hamlet.)

COLD.—The air bites shrewdly.

SHAKSPERE.—Ibid. Act I. Scene 4.
(The Prince to Horatio and Marcellus.)

COLD.— A man whose blood
Is very snow-broth.

SHAKSPERE.—Measure for Measure, Act I. Scene 5.
(Lucio to Isabella.)

Cold as the turkeys coffin'd up in crust.
SHIRLEY.—The Sisters.

The cold in clime are cold in blood,
Their love can scarce deserve the name ;
But mine was like a lava flood,
That boils in Ætna's breast of flame.
BYRON.—The Giaour.

She though in full blown flower of glorious beauty, grows cold
even in the summer of her age.

LEE and DRYDEN'S *ŒDIPUS*, Act IV. Scene 1.
(Ægæon to Œdipus.)

COLOSSUS.—Why, man, he doth bestride the narrow world
Like a Colossus ; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius to Brutus.)

COLOURS.—Mocking the air with colours idly spread.
SHAKSPERE.—King John, Act V. Scene 1.
(The Bastard to the King.)

COLUMN.—Where London's column, pointing to the skies
Like a tall bully, lifts the head and lies.

POPE.—Moral Essays, to Bathurst, Epi. III. Line 339.

So like a shatter'd column lay the King.

TENNYSON.—Morte D'Arthur.

COMBINATION.—A combination, and a form, indeed,
Where every god did seem to set his seal
To give the world assurance of a man.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(The Prince to his Mother.)

COME.—Come what come may ;
Time and the hour runs through the roughest day.

SHAKSPERE.—Macbeth, Act I. Scene 3.
(Macbeth to Banquo.)

Come live with me, and be my love.

MARLOW.—A Song. It is also in COTTON, in his
invitation to Phillis.

COMFORT.—That comfort comes too late ;
'Tis like a pardon after execution ;
That gentle physic, given in time, had cur'd me ;
But now I am past all comforts here, but prayers.

SHAKSPERE.—King Henry VIII., Act IV. Scene 2.
(Katherine to Capucius.)

He receives comfort like cold porridge.

SHAKSPERE.—Tempest, Act II. Scene 1.
(Sebastian to Alonzo.)

COMMENTATORS.—Some future strain, in which the muse
shall tell

How *science* dwindles, and how *volumes* swell,
How commentators each dark passage shun,
And hold their farthing candle to the sun.

DR. YOUNG.—Love of Fame, Sat. VII. Line 95.

COMMON.—As common as a barber's chair.

BURTON.—Anat. of Melancholy, Ed. 1651, Page 665.

Like a barber's chair, that fits all buttocks.

SHAKSPERE.—All's Well that Ends Well, Act II.
Scene 2. (Clown to the Countess.)

As common as the stairs,
That mount the capitol.

SHAKSPERE.—Cymbeline, Act I. Scene 7.
(Iachimo to Imogen.)

As common as the highway.

OLD PROVERB.—Knight's Shak. Sup.

This comes of visiting commoners.

GARRICK.—High Life Below Stairs, Act II.

COMMUNION.—They eat, they drink, and in communion
sweet

Quaff immortality and joy.

MILTON.—Par. Lost, Book V. Line 637.

Thus may we abide in union,
With each other and the Lord,
And possess in sweet communion
Joys which earth cannot afford.

REV. JOHN NEWTON.—Benediction, Verse 2.

COMPANY.—It is certain that either wise bearing, or ignorant
carriage, is caught as men take diseases, one of another ; there-
fore, let men take heed of their company.

SHAKSPERE.—King Henry IV., Part II. Act V.
Scene 1. (Falstaff *solus*.)

COMPANY.— Get thee gone ;

I see thou art not for my company.

SHAKSPERE.—Titus Andronicus, Act III. Scene 2.
(Titus to Marcus.)

Is all our company here ?

SHAKSPERE.—Midsummer Night's Dream, Act I.
Scene 2. (Quince to Bottom.)

I thank you for your company ; but, good faith, I had as lief have
been myself alone.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Jaques to Orlando.)

Catius is ever moral, ever grave,
Thinks who endures a knave, is next a knave,
Save just at dinner—then prefers, no doubt,
A rogue with venison, to a saint without.

POPE.—Moral Essays, Epi. I. To Temple, Line 77.

Preferring, with a soul as black as soot.
A rogue on horseback to a saint on foot.

WALCOT.—The Lousiad, Canto I.

A pleasant companion is as good as a coach.

SWIFT.—The Tripos, Act III.
(*Jucundus comes est pro vehiculo.*)

Company, villanous company, hath been the spoil of me.

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 3. (Falstaff to Bardolph.)

COMPARE.—So I had known whelps like dogs, so kids like
their dams: thus I was wont to compare great things with
small.

DAVIDSON'S VIRGIL, by Buckley, Page 2.

So, if great things to small may be compar'd,
Xerxes, the liberty of Greece to yoke,
From Susa, his Memnonian palace high,
Came to the sea ; and, over Hellespont
Bridging his way, Europe with Asia joined,
And scourged with many a stroke the indignant waves.

MILTON.—Par. Lost, Book X.

If I may be allowed to compare little matters with great ones,
Anapis also loved me.

RILEY'S OVID.—Meta., Page 174.

COMPARISONS.—One fairer than my love ! the all-seeing sun
Ne'er saw her match, since first the world begun.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 2.
(Romeo to Benvolio.)

COMPARISONS.—Compare her face with some that I shall show,

And it will make thee think thy swan a crow.

SHAKSPERE.—Ibid.

(Benvolio to Romeo.)

To seek through the regions of the earth

For one his like, there would be something failing

In him that should compare.

SHAKSPERE.—Cymbeline, Act I. Scene 1.

To me he seems like diamond to glass.

SHAKSPERE.—Pericles, Act II. Scene 3.

(Thaisa to Pericles.)

Thou art an eagle to a wren.

WALCOT.—Ode I., To the Academicians, Verse 8,
1782.

No *caparisons*, miss, if you please,

Caparisons don't become a young woman.

SHERIDAN.—The Rivals, Act IV. Scene 2.

Comparisons are *odorous*.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 5. (Dogberry.)

1. By heavens, a most edible *coparisós*.

2. Odious thou would'st say; for *coparisós* are odious.

ANONYMOUS.—Sir Giles Goosecappe, an old Comedy
of 1606.

Leave her, and I will leave comparing thus;

She and comparisons are odious.

DR. DONNE.—The Comparison.

Comparisons are odious.

BURTON.—Anat. of Mel., Part III. Section III.
Mem. 1. sub. 2;

GEORGE HERBERT.—*Jacula Prudentum*.

HEYWOOD.—A Woman Kill'd with Kindness,
Act I. Scene 1.

To liken them to your auld-warld squad,

I must needs say comparisons are odd.

BURNS.—Brigs of Ayr.

COMPASS.—A rusty nail, placed near the faithful compass,

Will sway it from the truth, and wreck the argosy.

SCOTT.—The Talisman, Chap. XXIV., quoting
"The Crusade."

COMPOSING.—'Tis true, composing is the nobler part,

But good translation is no easy art.

ROSCOMMON.—On translated Verse.

COMPOSURE.—The school was done, the bus'ness o'er,
When, tir'd of Greek and Latin lore,
Good Syntax sought his easy chair,
And sat in calm composure there.

WILLIAM COMBE.—Doctor Syntax, Canto I. Line 1.

CONCLUSION.—But this denoted a foregone conclusion.

SHAKSPERE.—Othello, Act III. Scene 3.

(The Moor to Iago.)

CONDUCT.—Take heed lest passion sway
Thy judgment to do aught which else free-will
Would not admit.

MILTON.—Paradise Lost, Book VIII. Line 635.

I argue not
Against Heaven's hand or will, nor bate a jot
Of heart or hope; but still bear up and steer
Right onward.

MILTON.—Sonnet XXII.

Were man
But constant, he were perfect.

SHAKSPERE.—Two Gentlemen of Verona, Act V.
Scene 4. (Proteus.)

And let men so conduct themselves in life
As to be always strangers to defeat.

YONGE's Cicero.—A precept of Atreus, Tusculan
Disp. Book V. Div. 18.

When once our grace we have forgot,
Nothing goes right; we would, and we would not.

SHAKSPERE.—Measure for Measure, Act IV. Scene 4.
(Angelo repentant.)

But by bad courses may be understood,
That their events can never fall out good.

SHAKSPERE.—King Richard II., Act II. Scene 1.
(York to the King.)

Circles are prais'd, not that abound
In largeness, but th' exactly round:
So life we praise, that does excel,
Not in much time, but acting well.

WALLER.—Long and Short Life. Epigrams.

CONFIDENCE.—In maiden confidence she stood,
Though mantled in her cheek the blood,
And told her love with such a sigh
Of deep and hopeless agony.

SCOTT.—Lady of the Lake, Canto IV. Stanza 18.

CONFIDENCE.—If ever you betray what you are intrusted with, you forfeit my *malevolence* for ever; and your being a simpleton shall be no excuse for your *locality*.

SHERIDAN.—The Rivals, Act I. Scene 2.

CONFOUND.—The attempt and not the deed, confounds us.

SHAKSPERE.—Macbeth, Act II. Scene 2.

(Lady Macbeth.)

If ever fearful
To do a thing, when I the issue doubted,
Whereof the execution did cry out
Against the non-performance; 'twas a fear
Which oft infects the wisest.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.

(Camillo to Leontes.)

CONFUSION.—I saw and heard, for such a numerous host
Fled not in silence through the frightened deep;
With ruin upon ruin, rout on rout,
Confusion worse confounded.

MILTON.—Paradise Lost, Book II. Line 993.

There is confusion worse than death.

TENNYSON.—The Lotos eaters' choice, Song V. 6.

CONJECTURES.—If there's a Power above
(And that there is all nature cries aloud,
Through all her works) he must delight in virtue;
And that which he delights in must be happy.
But when? or where? this world was made for Cæsar;
I'm weary of conjectures—this must end them.

ADDISON.—Cato, Act V. Scene I.

CONQUEST.—And ever since the Conquest have been fools.

ROCHESTER.—Letter from Artemisia to Chloe.

Line 51 from end.

CONSCIENCE.—Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprizes of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

SHAKSPERE.—Hamlet, Act III. Scene 1.

(His Soliloquy.)

Trust that man in nothing, who has not a conscience in every
thing.

STERNE.—Tristram Shandy, Vol. II. Chap. XVII.
and Sermon 27.

CONSENT.—My consent goes not that way.

SHAKSPERE.—Merry Wives of Windsor, Act III.
Scene 2. (Page to Hostess.)

Let him light his pipe with his consent if he pleases. Wilful
against Wise for a wager.

COLLEY CIBBER.—The Non-Juror, Act I. Scene 1.

A little still she strove and much repented,
And whispering "I will ne'er consent"—consented.

BYRON.—Don Juan, Canto I. Verse 117.

She hugg'd th' offender, and forgave th' offence.

DRYDEN.—Cymon and Iphigenia, Line 367.

CONSIDERATION.—What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Brutus to Cassius.)

Consideration like an angel came,
And whipp'd the offending Adam out of him.

SHAKSPERE.—King Henry V., Act I. Scene 1.
(Canterbury to Ely.)

CONSTABLE.—Quoth Hudibras, "Friend Ralph, thou hast
Outrun the constable at last."

BUTLER.—Hudibras, Part I. Canto III.
Line 1367.

Who thinks you the most *desartless* man to be a constable?

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 3. (Dogberry to 1st Watch.)

You are thought here to be the most *senseless* and fit man for
the constable of the watch; therefore bear you the lantern.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 3. (Dogberry to 2nd Watch.)

What does this fellow of a constable mean by interrupting our
play?

FIELDING.—The Author's Farce, Act III. Scene 1.

CONSTANCY.—Hang constancy, you know too much of the
world to be constant, sure.

FIELDING.—Love in several Masques, Act IV. Scene 2.

'Tis often constancy to change the mind.

HOOLE'S ANASTATIO.—(SIEVES.) Vol. I. Section 8.

CONSTRUE.—But men may construe things after their fashion.
Clean from the purpose of the things themselves.

SHAKSPERE.—Julius Cæsar, Act I. Scene 3.
(Cicero to Casca.)

O illegitimate construction.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 4. (Margaret to Beatrice.)

CONSUMMATION.—'Tis a consummation
Devoutly to be wish'd.

SHAKSPERE.—Hamlet, Act III. Scene 1.
(His Soliloquy.)

CONTEMPLATION.—To contemplation's sober eye,
Such is the race of man,
And they that creep, and they that fly,
Shall end where they began.

GAY.—On the Spring, Verse 4.

For contemplation he, and valour form'd;
For softness she, and sweet attractive grace.

MILTON.—Paradise Lost, Book IV. Line 297.
(Adam and Eve.)

CONTENT.—Content with poverty, my soul I arm;
And virtue, though in rags, will keep me warm.

DRYDEN.—29th Ode, Horace, Book III. Verse 8.

I have learned in whatsoever state I am therewith to be content.

PHILIPPIANS, Chap. iv. Ver. 11.

Mecænas, what's the cause that no man lives
Contented with the lot which reason gives,
Or chance presents; yet all with envy view
The schemes that others variously pursue?

FRANCIS' HORACE.—Book I. Sat. 1.

Learn this of me, where'er thy lot doth fall,
Short lot, or not, to be content with all.

HERRICK.—Hesperides, Aphorisms, No. 215.

I am quite my own master, agreeably lodged, perfectly easy in
my circumstances. I am contented with my situation, and
happy because I think myself so.

LE SAGE.—Gil Blas, Book VII. Chap. 13.

All things on earth thus change, some up, some down;
Content's a kingdom, and I wear that crown.

HEYWOOD.—A Woman Kill'd with Kindness.

CONTENT.— As fancy should advise,
I'd always take my morning exercise ;
For sure no minutes bring us more content
Than those in pleasing useful studies spent.

POMFRET.—The Choice.

When well at ease and happy, live content,
And then consider why that life was lent.

DENHAM.—On Prudence, Line 239.

CONTENTIONS.—Contentions fierce,
Ardent, and dire, spring from no petty cause.

SCOTT.—Peveril of the Peak, Chap. XL., quoting
"Albion."

Contention bold, with iron lungs,
And Slander with her hundred tongues.

ED. MOORE.—Selim the Persian.

In this contention, it is difficult to say which party succeeded.

FIELDING.—Joseph Andrews.

Contention is a hydra's head ; the more they strive the more they
may : and as Praxiteles did by his glass, when he saw a scurvy
face in it, brake it in pieces : but for that one he saw many
more as bad in a moment.

BURTON.—Anat. of Mel., Part II. Sec. 3.
Mem. 7.

Even as a broken mirror, which the glass
In every fragment multiplies, and makes
A thousand images of one that was
The same, and still the more, the more it breaks.

BYRON.—Childe Harold, Canto III. Stanza 33,
Page 61.

CONTEST.—Between nose and eyes a strange contest arose,
The spectacles set them unhappily wrong ;
The point in dispute was, as all the world knows,
To which the said spectacles ought to belong.

COWPER.—Report of an Adjudged Case.

CONTRITE.—Prostrate my contrite heart I rend :
My God, my Father, and my Friend !
Do not forsake me in my end !

ROSCOMMON.—Day of Judgment, Verse 17.

CONVERSE.—Studious let me sit,
And hold high converse with the mighty dead.

THOMSON.—Winter, Line 431.

CONVERSE.—In days of yore when time was young,
When birds convers'd as well as sung,
When use of speech was not confin'd
Merely to brutes of human kind.

LLOYD.—Hare and Tortoise.

With thee conversing I forget the way.

GAY.—Trivia, Book II. Line 480.

With thee conversing I forget all time.

MILTON.—Paradise Lost, Book IV. Line 639.

While we converse with her, we mark
No want of day, nor think it dark.

WALLER.—The Night Piece.

COOKS.—Are these the choice dishes the doctor has sent us?
Is this the great poet whose works so content us?
This Goldsmith's fine feast, who has written fine books?
Heaven sends us good *meat*, but the *Devil sends cooks*.

GARRICK.—On Goldsmith's "Retaliation."

COPY.—You are the cruel'st she alive,
If you will lead these graces to the grave,
And leave the world no copy.

SHAKSPERE.—Twelfth Night, Act I. Scene 5.
(Viola to Olivia.)

CORAL.—Full fathom five thy father lies ;

Of his bones are coral made ;
Those are pearls that were his eyes ;

Nothing of him that doth fade,
But doth suffer a sea change.

SHAKSPERE.—Tempest, Act I. Scene 2.
(Ariel Sings.)

CORD.—Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel be broken at the cistern. Then shall the dust return to the earth as it was: and the spirit to God that gave it.

ECCLESIASTES, Chap. xii. Verses 6, 7.

CORINTH.—It is not every man's lot to gain Corinth.

SMART'S HORACE.—Book I. Epi. 17.

CORK.—The cork shall start obsequious to my thumb.

SCOTT.—Peveril of the Peak, Chap. XXII.

CORNISH MEN.—By Pol, Tre, and Pen,
You may know the Cornish men.

SCOTT.—Kenilworth, Chap. I.

CORPORAL. *The Corporal.*—Tread lightly on his ashes, ye men of genius—for he was your kinsman; weed his grave clean, ye men of goodness—for he was your brother. Oh Corporal! had I thee but now—now that I am able to give thee a dinner and protection—how would I cherish thee!

But alas! alas! alas! now that I can do this, the occasion is lost—for thou art gone; thy genius fled up to the stars, from whence it came; and that warm heart of thine, with all its generous and open vessels, compressed into a *clod of the valley!*

STERNE.—*Tristram Shandy*, Vol. VI. Chap. XXV.

CORSAIR.—He left a Corsair's name to other times,
Link'd with one virtue, and a thousand crimes.

BYRON.—*The Corsair*, Canto III. Stanza 24.

CORRUPTIONS.—Corruptions can only be expiated by the blood of the just ascending to heaven by the steps of the scaffold.

DE TOCQUEVILLE.—*Histoire de Louis XV.* ii. 583.

COT—COTTAGE—COTTAR.—At night returning, every labour sped,

He sits him down the monarch of a shed;
Smiles by his cheerful fire, and round surveys
His children's looks that brighten at the blaze;
While his lov'd partner, boastful of her hoard,
Displays her cleanly platter on the board.

GOLDSMITH.—*The Traveller*.

An' makes him quite forget his labour and his toil.

BURNS.—*The Cottar's Saturday Night*, Ver. 3.

The little smiling cottage, warm embower'd;
The little smiling cottage, where at eve
He meets his rosy children at the door,
Prattling their welcomes, and his honest wife,
With good brown cake and bacon slice, intent
To cheer his hunger after labour hard.

DYER.—*The Fleece*, Book I.

And when from wholesome labour he doth come,
With wishes to be there, and wish'd-for home,
He meets at door the softest human blisses,
His chaste wife's welcome, and dear children's kisses.

COWLEY.—*Transl. Georg.* Book II. 458.

COUGH.—Adepts in the speaking trade
Keep a cough by them ready made.

CHURCHILL.—*The Ghost*, Book II.

And coughing drowns the parson's saw.

SHAKESPEARE.—*Spring and Winter*, Ver. 4.

COUNCIL.— Want of judgment, Drollio;
An unlearned council,—I ever told you so,—
Never more heads nor ever less wit, believe it.

SUCKLAND.—The Sad One, Act III. Scene 2.

COUNTRY.—It is sweet and glorious to die for one's country.
HORACE, Book III. Ode II.; and see CICERO in the
Tusculan Disputations; BEN JONSON in the play
of Catiline, Act III. Scene 2; and BEAUMONT and
FLETCHER, in the Faithful Friends, Act II. Scene 3.

A glorious death is his
Who for his country falls.

HOMER.—The Iliad of Lord Derby, Book XV. Line
578. (Hector to his troops.)

COURAGE.—Remember now, when you meet your antagonist,
do everything in a mild agreeable manner. Let your courage be
as keen, but, at the same time, as polished, as your sword.

SHERIDAN.—The Rivals, Act III. Scene 4.

Courage never to submit or yield.

MILTON.—Paradise Lost, Book I. Line 108.

A courage to endure and to obey.

TENNYSON.—Isabel, Ver. 2.

Courage mounteth with occasion.

SHAKSPERE.—King John, Act II. Scene 1.
(Austria to King Philip.)

COURT.—1. Wast ever in court, shepherd?

2. No, truly.

1. Then thou art d—d. Thou art in a parlous state, shepherd.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Touchstone to Corin.)

I will make a star-chamber matter of it.

SHAKSPERE.—Merry Wives of Windsor, Act I.
Scene 1. (Shallow to Sir Hugh Evans.)

There is a court above, of the star-chamber,
To punish routs and riots.

BEN JONSON.—Magnetic Lady, Act III. Scene 4.
Knight's Note.

COURTESY.—I am the very pink of courtesy.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 4.
(Mercutio to Romeo.)

COUSIN.—His master and he are scarce cater-cousins.

SHAKSPERE.—Merchant of Venice, Act II. Scene 2.
(Gobbo to Launcelot.)

COWARD.—Where's the coward that would not dare
To fight for such a land?

SCOTT.—Marmion, Canto IV. Stanza 30.

Cowardice

Hath made us by-words to our enemies.

SHAKSPERE.—King Henry VI., Part III. Act I.

Scene 1. (Warwick to Plantagenet, Duke of
York.)

Yon trembling coward who forsook his master.

HOME.—Douglas, Act II. Scene 1.

Cowards die many times before their deaths:

The valiant never taste of death but once.

Of all the wonders that I yet have heard,

It seems to me most strange that men should fear;

Seeing that death, a necessary end,

Will come when it will come.

SHAKSPERE.—Julius Cæsar, Act II. Scene 2.

(Cæsar to Calphurnia.)

A plague of all cowards!

Give me a cup of sack, rogue. Is there no virtue extant?

You rogue, here's lime in this sack too. There is nothing but
roguey to be found in villanous man: yet a coward is worse
than a cup of sack with lime in it.

SHAKSPERE.—King Henry IV., Part I. Act II.

Scene 4. (Falstaff to Prince Henry.)

Is there no virtue in the world?

LONGFELLOW.—The Spanish Student, Act I. Scene 5.

COWLEY.—He more had pleas'd us, had he pleased us less.

ADDISON.—An Account of English Poets.

CRADLE.—All that lies betwixt the cradle and the grave, is
uncertain.

SENECA.—Of a Happy Life, Chap. XXII.

From the maternal tomb,

To the grave's faithful womb.

COWLEY.—Life.

From the cradle to the tomb,

Not all gladness, not all gloom.

ANONYMOUS.

To the coffin, from the cradle.

PRIOR.—Moral to "The Ladle."

Hard-travell'd from the cradle to the grave.

YOUNG.—Night VI. Line 221.

CRADLE.—A little rule, a little sway,
A sunbeam in a winter's day,
Is all the proud and mighty have
Between the cradle and the grave.

DYER.—Grongar Hill, Line 89.

The hearts within thy valleys bred,
The fiery souls that might have led
Thy sons to deeds sublime,
Now crawl from cradle to the grave,
Slaves—nay the bondmen of a slave,
And callous, save to crime.

BYRON.—The Giaour.

Most wretched men
Are cradled into poetry by wrong.
They learn in suffering what they teach in song.

SHELLEY.—Julian and Maddalo.

Scourged by the winds and cradled on the rock.

CAMPBELL.—The Pleasures of Hope, Part I.

CREATURE.—The creature's at his dirty work again.

POPE.—Epi. to Arbuthnot.

Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we sleep.

MILTON.—Paradise Lost, Book IV. Line 677.

CREED.—I make no man's creed but my own.

STERNE.—Tristram Shandy, Vol. VIII. Chap. VIII.

Sapping a solemn creed with solemn sneer.

BYRON.—Childe Harold, Canto III. Stanza 107.

CRIMES.—Tremble thou wretch,
That has within thee undivulged crimes,
Unwhipp'd of justice.

SHAKSPERE.—King Lear, Act III. Scene 2.
(The King.)

Sprung from that parent of ten thousand crimes,
The *New Philosophy* of modern times.

CANNING.—New Morality.

Contrivances of the time
For sowing broadcast the seeds of crime.

LONGFELLOW.—The Golden Legend, Div. 5. (Scene
at the foot of the Alps.)

CRIPPLE.—Amongst all honest christian people,
Whoe'er breaks limbs maintains the cripple.

PRIOR.—To Fleetwood Shepard, Esq.

CRITIC.—I am nothing if not critical.

SHAKSPERE.—Othello, Act II. Scene 1. (Iago to Desdemona.)

Blame where you must, be candid where you can,
And be each critic the good-natured man.

GOLDSMITH.—Epi. to "Good-natured man."

Ah, ne'er so dire a thirst of glory boast,
Nor in the critic let the man be lost.

POPE.—Essay on Criticism, Part II. Line 523.

Critics indeed are valuable men,
But hyper-critics are as good again.

JAS. BRAMSTON.—The Man of Taste.

Sleeping, talking, and laughing, are qualities sufficient to furnish
out a critic.

SWIFT.—Sermon 10.

He wreathed the rod of criticism with roses.

DISRAELL.—On Bayle.

But his hand drops no flowers.

DISRAELL.—Curiosities of Lit. Vol. I. Page 15.
(Comparing Le Clerc with Bayle.)

Who high in letter'd reputation sit,
And hold, Astrea-like, the scales of wit.

CHURCHILL.—The Apology, Line 11.

CROSS.—On her white breast a sparkling cross she wore,
Which Jews might kiss, and Infidels adore.

POPE.—Rape of the Lock, Canto II. Line 7.

Near to that spot where Charles bestrides a horse,
In humble prose the place is Charing Cross.

FOOTE.—Prol. to the Englishman Returned from
Paris, Line 12.

CROOKED.—Straight down Crooked Lane,
And all round the square.

TOM HOOD.—A Plain Direction, V. 1.

CROTCHET.—Thou hast some crotchets in thy head now.

SHAKSPERE.—Merry Wives of Windsor, Act II.
Scene 1. (Mrs. Ford to her Husband.)

CROW.—The impudent crow with full throat invites the rain,
and solitary stalks by herself on the dry sand.

DAVIDSON'S VIRGIL.—(Buckley) Georgics,
Book I. p. 45.

CROW.—If the old shower-foretelling crow

Croak not her boding note in vain,
To-morrow's eastern storm shall strow
The woods with leaves, with weeds the main.

FRANCIS HORACE.—Book III. Ode XVII. Line 9.

It warn't for nothing that the raven was croaking on my left hand.

RILEY'S PLAUTUS.—Vol. I. The Aulularia, Act IV.
Scene 3.

That raven on the left-hand oak

(Curse on his ill-betiding croak)

Bodes me no good.

GAY.—Fable XXXVII. Farmer's Wife and the
Raven.

CROWN.—Within the hollow crown

That rounds the mortal temples of a king,
Keeps death his court ; and there the antick sits,
Scoffing his state, and grinning at his pomp.

SHAKSPERE.—King Richard II., Act III. Scene 2.
(To Aumerle.)

This coronet part between you.

SHAKSPERE.—King Lear, Act I. Scene 1. (The
King to Cornwall and Albany.)

CRUEL.—I must be cruel, only to be kind,

SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

CRY.—The author raises mountains seeming full,

But all the cry produces little wool.

KING.—Art of Cookery, Line 195 ; SWIFT, Prol. to
a Play.

Or shear swine, all cry and no wool.

BUTLER.—Hudibras, Part I. Canto I. Line 852.

CRYING.—We came crying hither,

Thou know'st the first time that we smell the air

We wawl and cry.

When we are born, we cry, that we are come

To this great stage of fools.

SHAKSPERE.—King Lear, Act IV. Scene 6.
(The King to Gloster.)

And when I was born, I drew in the common air, and fell upon
the earth, which is of like nature, and the first voice which I
uttered was crying, as all others do.

WISDOM OF SOLOMON, Chap. vii. Ver. 3.

CRYING.—So runs my dream; but what am I?

An infant crying in the night:

An infant crying for the light,

And with no language but a cry.

TENNYSON.—In Memoriam, 53.

CUCKOO.—How sweet the sound of the cuckoo's note!

Whence is the magic pleasure of the sound?

GRAHAME.—Birds of Scotland, Part II. Line 1.

The cuckoo then on every tree,

Mocks married men, for thus sings he,

Cuckoo!

Cuckoo! Cuckoo! O word of fear,

Unpleasing sound to the married ear.

SHAKSPERE.—Love's Labour Lost, Act V. Scene 2.

(A song at the end of the Act.)

The finch, the sparrow, and the lark,

The plain-song cuckoo gray,

Whose note full many a man doth mark,

And dares not answer nay.

SHAKSPERE.—Midsummer Night's Dream, Act III.

Scene 1. (Bottom, singing.)

With the hymns of the church, and the plain song.

LONGFELLOW.—Evangeline, Part I. Div. 1.

Why do you weep, you cuckoo?

RILEY's *Plautus*, Vol. I. The *Pseudolus*, Act I.

Scene 1.

CUPS.—The iron cup chained for the general use.

ROGERS.—Inscription in the Crimea.

[Not inapplicable to the fountains now in use all over the kingdom.]

When you smooth

The brows of care, indulge the festive vein

In cups by well-informed experience found

The least your bane.

ARMSTRONG.—On Preserving Health, Line 476.

[In an essay on the excellences of Tar Water, Bishop Berkeley says, "It emulates the virtues of that famous plant Gin Seng, so much valued in China as the only cordial that raises the spirits without depressing them. See his *Siris*, Vol. II. Division 66.—"The effect of all wines and spirits upon me is strange. It settles, but it makes me gloomy."—BYRON, *Diary*, 1821.]

CUR.—O 'tis a foul thing when a cur cannot keep himself in all companies!

SHAKSPERE.—Two Gentlemen of Verona, Act IV.

Scene 4. (Launce with his Dog.)

CURB.—Curb this cruel devil of his will.

SHAKSPERE.—Merchant of Venice, Act IV.

Scene 1. (Bassanio to Portia.)

CURFEW.—The curfew tolls the knell of parting day,

The lowing herd wind slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

GRAY.—Elegy, Verse 1.

What time the labour'd ox
In his loos'd traces from the furrow came,
And the swink'd hedger at his supper sat.

MILTON.—Comus, and the Lady.

CURIOSITY.—Let us satisfy our eyes

With the memorials, and the things of fame,
That do renoun this city.

SHAKSPERE.—Twelfth Night, Act III. Scene 3.

(Sebastian to Antonio.)

I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town.

SHAKSPERE.—Ibid. (Antonio to Sebastian.)

CUSTOM.—The breach of custom

Is breach of all.

SHAKSPERE.—Cymbeline, Act IV. Scene 2.

(Imogen to Guiderius.)

Custom calls me to 't;—

What custom wills, in all things should we do 't?

SHAKSPERE.—Coriolanus, Act II. Scene 3.

(Solus.)

It is a custom,
More honour'd in the breach than the observance.

SHAKSPERE.—Hamlet, Act I. Scene 4.

(Hamlet to Horatio.)

New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are follow'd.

SHAKSPERE.—King Henry VIII., Act I. Scene 3.

(Sands to the Chamberlain.)

CUT.—Can ready compliments supply,

On all occasions cut and dry.

SWIFT.—Furniture of Woman's Mind.

Jokes of all kinds, ready cut and dry.

MICROCOSM.—Vol. I. No. VIII. Page 68.

CUT.—According to her cloth she cut her coat.

DRYDEN.—Cock and the Fox.

This was the most unkindest cut of all.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Anthony to the Citizens.)

CYNOSURE.—Where perhaps some Beauty lies,
The Cynosure of neighbouring eyes.

MILTON.—L'Allegro, Line 79.

CYPHER.—Be not a figure among cyphers.

MAUNDER'S Treasury of Knowledge, Page 638.
Ed. 1859.

Here's another of your cyphers to fill up the number :

Oh brave old ape in a silken coat !

FORDE.—'Tis pity, Act I.

1. A most fine figure !

2. To prove you a cypher.

SHAKSPERE.—Love's Labour Lost, Act I. Scene 2.

DAFFODILS.— Daffodils,

That come before the swallow dares.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3.
(Perdita to Florizel.)

DAGGER.—Is this a dagger which I see before me,
The handle toward my hand ? Come, let me clutch thee.

SHAKSPERE.—Macbeth, Act II. Scene 1.
(Macbeth *solus*.)

DAISY.—Thou lifts thy unassuming head

In humble guise ;

But now the share uptears thy bed,

And low thou lies.

BURNS.—To a Mountain Daisy, Verse 5.

Like a fair flower by the keen share oppress'd.

DRYDEN'S VIRGIL.—The Æneid, Book IX.
Line 435.

A purple flower cut down by the plough.

DAVIDSON.—The Æneid, sup.

Wee modest crimson-tipped flower,

Thou's met me in an evil hour ;

For I maun crush amang the stour

Thy slender stem ;

To spare thee now is past my power

Thou bonnie gem !

BURNS.—To a Mountain Daisy, Verse 1.

DAISY.—There is Mosgiel farm; and that's the very field where Burns ploughed up the daisy.

WORDSWORTH.—Vol. V. Page 243. [Burns seems to have had the passage from Virgil in his mind when he painted the mountain Daisy.]

DAMES.—Ah, gentle dames! it gars me greet,
To think how mony counsels sweet,
How mony lengthen'd sage advices,
The husband frae the wife despises!

BURNS.—Tam o' Shanter, Line 33.

DAMN.—Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer.

POPE.—Epi. to Arbuthnot, Line 201.

Or ravish'd with the whistling of a name,
See Cromwell damn'd to everlasting fame.

POPE.—Essay on Man, Epi. IV. Line 283.

Charm'd with the foolish whistling of a name.

COWLEY.—Transl. Georg., Book II. Line 458.

[The phrase is Cowley's and not Pope's, for he was not born until thirty years after the death of Cowley.]

DANCE.—When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3.
(Florizel to Perdita.)

Like a wave of the sea.

ST. JAMES, Genl. Epi., Chap. i. Ver. 6.

To dance attendance on their lordships' pleasures.

SHAKSPERE.—King Henry VIII., Act. V. Scene 2.
(The King to Butts.)

Light quirks of music, broken and uneven,
Make the soul dance upon a jig to heaven.

POPE.—Moral Essays, Epi. IV. Line 143.

DANCING.—The dancing pair, that simply sought renown,
By holding out, to tire each other down.

GOLDSMITH.—Deserted Village, Line 25.

Though civil persons they, you ruder were,
And had more humours than a dancing bear.

ROWE.—Tonson and Congreve.

DANGER.—Keep together here, lest, running thither,
We unawares run into danger's mouth.

MILTON.—Samson Agonistes.

Out of this nettle danger we pluck this flower, safety.

SHAKSPERE.—King Henry IV., Part I. Act II.

Scene 3. (Hotspur reading a Letter of caution.)

This flower of wifely patience.

CHAUCER.—The Clerk's Tale, Part V. Line 8795.

DANIEL.—A Daniel come to judgment! yea, a Daniel!

O wise young judge, how do I honour thee!

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

(Shylock to Portia.)

A second Daniel, a Daniel, Jew!

SHAKSPERE.—Ibid. (Gratiano to Shylock.)

DARE.—Prithee, peace.

I dare do all that may become a man;

Who dares do more, is none.

SHAKSPERE.—Macbeth, Act I. Scene 7. (To his Lady.)

And these she answer'd kindly as she could,

But still "I dare not," waited on "I would."

CRABBE.—Tales of the Hall, Vol II. Book XV.

What man dare, I dare;

Approach thou like the rugged Russian bear,

The arm'd rhinoceros, or the Hircan tiger,

Take any shape but that, and my firm nerves

Shall never tremble.

SHAKSPERE.—Macbeth, Act III. Scene 4.

(To the Ghost of Banquo.)

DARED.—What? am I dar'd and bearded to my face?

SHAKSPERE.—King Henry VI., Part I. Act I.

Scene 3. (Gloster to Winchester.)

And dar'st thou then

To beard the lion in his den,

The Douglas in his hall?

SCOTT.—Marmion, Canto VI. Stanza 14.

Determined, dared, and done.

SMART.—Song to David, Verse 86.

DAREST.—Dar'st thou, Cassius, now

Leap in with me into this angry flood,

And swim to yonder point? Upon the word

Accoutred as I was, I plunged in,

And bade him follow.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

(Cassius to Brutus.)

DARKNESS VISIBLE.—Of darkness visible so much be lent,
As half to show, half veil the deep intent.

POPE.—The Dunciad, Book IV. Line 3.

Darkness visible.

MILTON.—Paradise Lost, Book I. Line 63.

Darkness, thou first great parent of us all,
Thou art our great original!

YALDEN.—Hymn.

DAUGHTER.—The mother to her daughter spake,
Daughter, said she, arise;
Thy daughter to her daughter take
Whose daughter's daughter cries.

RILEY'S Dictionary of Classical Quotations, 221.

[A distich, according to Zuinglius, on a lady of the family of the Dalburgs, who saw her descendants to the sixth generation.]

Had he no friend—no daughter dear,
His wandering toil to share and cheer;
No son to be his father's stay,
And guide him in the rugged way?

SCOTT.—Last Minstrel, conclusion of Canto III.

If a daughter you have, she's the plague of your life,
No peace shall you know though you've buried your wife!
At twenty she mocks at the duty you taught her—
Oh, what a plague is an obstinate daughter?

SHERIDAN.—The Duenna, Act I. Scene 3.

My daughter was ever a good girl.

MURPHY.—Three Weeks after Marriage, Act II.

Ada, sole daughter of my house and heart.

BYRON.—Childe Harold, Canto III. Stanza 1.

DAY.—One day in thy courts is better than a thousand.

Psalm lxxxiv. Ver. 10.

Empire and love! the vision of a day.

YOUNG.—Force of Religion, Book I. Line 94.

One day spent well, and agreeably to your precepts, is preferable
to an eternity of error.

YONGE'S CICERO.—Tusculan Disp. Book V.
Division 2.

Frail empire of a day!

That with the setting sun extinct is lost.

SOMERVILLE.—Hobbinol, Canto III. Line 326.

Sufficient unto the day is the evil thereof.

ST. MATTHEW, Chap. vi. Ver. 34.

DAY.—Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky,
The dew shall weep thy fall to-night;
For thou must die.

GEORGE HERBERT.—The Temple; Virtue.

Seeming to weep the dying day's decay.

BYRON.—Don Juan, Canto III. Stanza 108, Line 6.

At the close of the day, when the hamlet is still,
And mortals the sweets of forgetfulness prove,
When nought but the torrent is heard on the hill,
And nought but the nightingale's heard in the grove.

BEATTIE.—The Hermit, Line 1.

The bright possession of a day.

BROOME.—Lady and her Looking-glass.

Not all Apollo's Pythian treasures hold
Can bribe the poor possession of a day.

HOMER.—The Iliad, Book IX. Line 525. (Pope.)

O life frail offspring of a day!

'Tis puff'd with one short gasp away!

Swift as the short-lived flower it flies,

It springs, it fades, it blooms, it dies.

BROOME.—Melancholy.

Such and so varied, the precarious play
Of fate with man, frail tenant of a day.

SCOTT.—Peveril of the Peak, Chap. XXV.

Day is driven on by day, and the new moons hasten to their wane.

SMART'S HORACE.—Book II. Ode XVIII.

DAYS.—Though fallen on evil days,
On evil days though fallen, and evil tongues.

MILTON.—Paradise Lost, Line 25, Book VII.

We are fallen on dark and evil days!

MRS. HEMANS.—Siege of Valencia, Scene I., Page 264; and see ROGERS' Italy, the Campagna of Florence, Page 116, Edition 1830.

Enlarge my life with multitude of days,
In health, in sickness, thus the suppliant prays;
Hides from himself his state, and shuns to know
That life protracted is protracted woe.

DR. JOHNSON.—Vanity of Human Wishes, Line 255.

Thy shoes shall be iron and brass; and as thy days, so shall thy strength be.

MOSES.—On his blessing the tribe of Asher.
(Deuteronomy, Chap. xxxiii. Ver. 25.)

DAYS.—Thinking of the days that are no more.

TENNYSON.—The Princess, Page 78.

DE MORTUIS NIL NISI BONUM.—Of the dead be nothing said but what is good.

RILEY'S Dictionary of Latin Quotations.

DEAD.—Adieu, and take thy praise with thee to heaven !
Thy ignomy sleep with thee in the grave,
But not remember'd in thy epitaph !

SHAKSPERE.—King Henry IV., Part I. Act V.

Scene 4. (Prince Henry on Hotspur's death.)

No farther seek his merits to disclose,
Or draw his frailties from their dread abode ;
There they alike in trembling hope repose,
The bosom of his Father and his God.

GRAY'S Elegy.—The Epitaph, Ver. 3.

Of no distemper, of no blast he died,—
But fell like autumn fruit that mellowed long ;
Even wondered at because he dropt no sooner :
Fate seemed to wind him up for fourscore years,
Yet feebly ran he on ten winters more,
Till like a clock worn out with eating time,
The wheels of weary life at last stood still.

LEE and DRYDEN.—Edipus, Act IV. Scene 1.

(Egeon to Edipus on the death of king Polybus.)

He still might doubt the tyrant's power ;
So fair, so calm, so softly seal'd,
The first, last look by death reveal'd !
Such is the aspect of this shore ;
'Tis Greece, but living Greece no more !
So coldly sweet, so deadly fair,
We start, for soul is wanting there.

BYRON.—The Giaour, Line 87.

He who hath bent him o'er the dead,
Ere the first day of death is fled—
The first dark day of nothingness,
The last of danger and distress,
(Before Decay's effacing fingers,
Have swept the lines where beauty lingers)—
And mark'd the mild angelic air,
The rapture of repose that's there.

BYRON.—The Giaour, Line 68. [See a note to
Buckley's Transl. of Sophocles, *Œdipus Tyr.*
Par. 53.]

DEAD.—*Fal.*—What! is the old king dead?

Pistol.—As nail in door.

SHAKSPERE.—King Henry IV., Part II. Act V. Scene 3.

O lady, he is dead and gone!

Lady, he's dead and gone!

And at his head a green grass turfe,

And at his heels a stone.

ANONYMOUS.—1 Percy Reliques, Book II. Page 260.

The Friars of Orders Gray.

And must I die, she said,

And unreveng'd? 'tis doubly to be dead!

DRYDEN.—The *Æneid*, Book IV. near the end.

Come! let the burial rite be read—the funeral song be sung!

An anthem for the queenliest dead that ever died so young—

A dirge for her the doubly dead in that she died so young.

POE.—*Lenore*, Ver. 1.

I have syllables of dread;

They can wake the dreamless dead.

W. L. BOWLES.—Grave of the Last Saxon, Line 32.

Let the dead bury their dead.

ST. MATTHEW, Chap. viii. Ver. 22. [That is, let the dead in trespasses and sins perform the office of burying those who are naturally dead.—Note by Archb. Newcome.]

DEAF.—What does he say, John—eh? I am hard of hearing.

GARRICK.—*Lethe*, Act I.

Like the deaf adder that stoppeth her ears; which refuseth to hear the voice of the charmer: charm he never so wisely.

PSALM lviii. Ver. 4. (Prayer Book Version.)

DEAR.—A man he was to all the country dear.

GOLDSMITH.—*The Deserted Village*, Line 141.

Dear lost companions of my tuneful art,

Dear, as the light that visits these sad eyes,

Dear, as the ruddy drops that warm my heart.

GRAY.—*The Bard*, Stanza III. Line 11.

As dear to me as are the ruddy drops,

That visit my sad heart.

SHAKSPERE.—*Julius Cæsar*, Act II. Scene 1.

(Brutus to Portia.)

Dear as the vital warmth that feeds my life,

Dear as these eyes that weep in fondness o'er thee.

OTWAY.—*Venice Preserved*.

Devilish dear, master classic, devilish dear!

FOOTE.—*The Englishman in Paris*, Act I. Scene 1.

DEAR.—Dear Tom, this brown jug that now foams with mild ale.

FAWKES.—The Brown Jug, a Song.

DEATH.—O proud death!

What feast is toward in thine eternal cell,

That thou so many princes, at a shoot,

So bloodily hast struck?

SHAKSPERE.—Hamlet, Act V. Scene 2.

(Fontinbras.)

The rest is silence.

SHAKSPERE.—Ibid. (Hamlet dying.)

Look down,

And see what death is doing.

SHAKSPERE.—Winter's Tale, Act III. Scene 2.

(Paulina to Leontes.)

In the midst of life we are in death.

BURIAL SERVICE.

Death finds us 'mid our play-things—snatches us,

As a cross nurse might do a wayward child,

From all our toys and baubles. His rough call

Unlooses all our favourite ties on earth;

And well if they are such as may be answer'd

In yonder world, where all is judged of truly.

OLD PLAY; and see *SENECA*, *Epi. XXIII.*

Sure as night follows day,

Death treads in pleasure's footsteps round the world,

When pleasure treads the paths which reason shuns.

DR. YOUNG.—Night V. Line 863.

The farthest from the fear,

Are often nearest to the stroke of fate.

DR. YOUNG.—Night V. Line 790.

And when obedient nature knows his will,

A fly, a grapestone, or a hair can kill.

PRIOR.—Ode to the Memory of Villiers, Line 53.

[The ripping of a hang-nail is sufficient to despatch

us. We are afraid of inundations from the sea,

when a glass of wine, if it goes the wrong way,

is enough to suffocate us. *SENECA*, *Epi. XXIII.*

Pope Adrian IV, was choked by a fly.]

What day, what hour, but knocks at human hearts,

To wake the soul to sense of future scenes?

Deaths stand like Mercurys, in every way,

And kindly point us to our journey's end.

DR. YOUNG.—Night VII. Line 2.

DEATH.—The hour conceal'd and so remote the fear,
Death still draws nearer, never seeming near.

POPE.—*Essay on Man*, Epi. III. Line 75.

Death lies on her, like an untimely frost,
Upon the sweetest flower of all the field.

SHAKSPERE.—*Romeo and Juliet*, Act IV.

Scene 5. (Capulet on seeing Juliet apparently dead.)

Death lays his icy hand on kings.

SHIRLEY.—Song in the contention of Ajax and Ulysses.

His tongue is now a stringless instrument.

SHAKSPERE.—*King Richard II.*, Act II. Scene 1.
(Northumberland to the King, announcing Gaunt's death.)

All that lives must die,

Passing through nature to eternity.

SHAKSPERE.—*Hamlet*, Act I. Scene 2.
(The Queen to Hamlet.)

Death's but a path that must be trod,
If man would ever pass to God.

PARNELL.—*Night piece on Death*, Line 67.

From the first corse, till he that died to-day,
This must be so.

Why should we, in our peevish opposition,
Take it to heart?

SHAKSPERE.—*Hamlet*, Act I. Scene 2. (The King to Hamlet.)

The sense of death is most in apprehension;
And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.

SHAKSPERE.—*Measure for Measure*, Act III.
Scene 1. (Isabella to her brother.)

The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death.

SHAKSPERE.—*Measure for Measure*, Act III.
Scene 1. (Claudio to Isabella.)

Death will have his day.

SHAKSPERE.—*King Richard II.*, Act III. Scene 2.
(The King.)

DEATH.—As man, perhaps, the moment of his breath,
Receives the lurking principle of death;
The young disease, that must subdue at length,
Grows with his growth, and strengthens with his strength.

POPE.—*Essay on Man*, Epi. II. Line 133.

Death is the worst
That fate can bring, and cuts off ev'ry hope.
LILLO.—*Fatal Curiosity*, Act I. Scene 2.

Death hath ten thousand several doors
For men to take their exits.

JOHN WEBSTER.—*The Duchess of Malfy*; MAS-
SINGER.—*The Parliament of Love*, Act IV.
Scene 2. Death hath a thousand doors to let
out life; MASSINGER.—*A very Woman*, Act V.
Scene 4.

Death rides in triumph,—fell destruction
Lashes his fiery horse, and round about him
His many thousand ways to let out souls.

BEAUMONT and FLETCHER.—*Bonduca*, Act III.
Scene 5.

Death hath so many doors to let out life.

BEAUMONT and FLETCHER.—*The Custom of the
Courts*, Act II. Scene 2.

Death's thousand doors stand open.

BLAIR.—*The Grave*, Line 394.

Death in a thousand shapes.

VIRGIL.—*Æneid*, Book II. Line 370.

Death's shafts fly thick!

BLAIR.—*The Grave*, Line 447.

Men drop so fast, 'ere life's mid stage we tread,
Few know so many friends alive, as dead.

DR. YOUNG.—*Satire V*. Line 97.

When I remember all

The friends so link'd together,
I've seen around me fall,
Like leaves in wintry weather;
I feel like one who treads alone
Some banquet hall deserted,
Whose lights are fled, whose garlands dead,
And all but he departed.

TOM MOORE.—*Oft in the Stilly Night*, Stanza 2.

On this side and on that, men see their friends
Drop off like leaves in Autumn.

BLAIR.—*The Grave*, Line 467.

DEATH.—When in this vale of years I backward look,
And miss such numbers, numbers too of such,
Firmer in health, and greener in their age,
And stricter on their guard, and fitter far
To play life's subtle game, I scarce believe
I still survive.

DR. YOUNG.—Night IV. Line 124.

But when within the walls our troops take breath,
Lock fast the brazen bars, and *shut out death*.

POPE.—The Iliad, Book XXI. Line 631.

(Priam to his guards.)

Devouring famine, plague, and war,
Each able to undo mankind,
Death's servile emissaries are,
Nor to these alone confin'd,
He hath at will
More quaint and subtle ways to kill;
A smile or kiss, as he will use the art,
Shall have the cunning skill to break a heart.

SHIRLEY.—Cupid and Death.

Still at the last, to his beloved bowl
He clung, and cheer'd the sadness of his soul;
For though a man may not have much to fear,
Yet death looks ugly when the view is near.

CRABBE.—The Borough, Letter XVI.

Death comes but once.

BEAUMONT and FLETCHER.—The Sea Voyage,
Act I. Scene 1.

Death is the crown of life.

DR. YOUNG.—Night III. Line 526.

DEATH AND THE PALE HORSE.—I looked, and behold
a pale horse: and his name that sat on him was Death.

REVELATIONS, Chap. vi. Ver. 8.

Behind her death,
Close following pace for pace, not mounted yet
On his pale horse.

MILTON.—Paradise Lost, Book X. Line 588.

DEBORAH'S SONG.—His mother look'd from her lattice
high—

Why comes he not? His steeds are fleet,—
Why sends not the Bridegroom his promised gift?
Is his heart more cold, or his barb less swift?

BYRON.—The Giaour.

[Compare these lines with the Song of Deborah, JUDGES, Chap. v.
Verses 28—30.]

DECAY.—A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-inform'd the tenement of clay.

DRYDEN.—Absalom and Ahithophel, Part I.
Line 156.

The unreach'd Paradise of our despair,
Which o'er-informs the pencil and the pen,
And overpowers the page where it would bloom again.

BYRON.—Childe Harold, Canto IV. Stanza 122.
Line 7.

Nature strips her garment gay,
And wears the vesture of decay.

LOGAN.—The Country in Autumn.

Sinks to the grave with unperceived decay,
While resignation gently slopes the way.

GOLDSMITH.—The Deserted Village, Line 149.

So peaceful shalt thou end thy blissful days,
And steal thyself from life by slow decays.

POPE.—The Odyssey, Book XI. Line 164.

Those domes where Cæsars once bore sway,
Defaced by time, and tottering in decay.

GOLDSMITH.—The Traveller, Line 159.

DECIDE.—Who shall decide when doctors disagree,
And soundest casuists doubt, like you and me?

POPE.—Moral Essays, Epi. III.

DECOCTIONS.—Therefore their nourishment of farce you
choose,
Decoctions of a barley-water Muse.

DRYDEN.—A Prologue, No. XI. Johnson's Poets.

DECREE.—It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent;
And many an error by the same example,
Will rush into the state.

SHAKSPERE.—Merchant of Venice, Act IV.
Scene 1. (Portia to the Court of Justice.)

DEED.—A little water clears us of this deed.

SHAKSPERE.—Macbeth, Act II. Scene 2.
(Lady Macbeth to her Husband.)

A deed without a name.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(Answer of the Witches to Macbeth.)

DEED.—How oft the sight of means to do ill deeds
Makes ill deeds done.

SHAKSPERE.—King John, Act IV. Scene 2.
(The King to Hubert.)

A bloody deed: almost as bad, good mother,
As kill a king, and marry with his brother.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

DEEP.—In the lowest deep, a lower deep
Still threatening to devour me, opens wide,
To which the Hell I suffer seems a Heaven.

MILTON.—Paradise Lost, Book IV. Line 76.

The always-wind-obeying deep.

SHAKSPERE.—Comedy of Errors, Act I. Scene 1.
(Ægeon to the Duke.)

Deep calleth unto deep.

PSALM xlii. ver. 7.

Deep answereth to deep.

MACDONALD.—England's Antiphon, 3.

DEEPER.—She by the river sat, and sitting there,
She wept, and made it deeper by a tear.

HERRICK.—Hesp. No. 332. (Julia, weeping.)

DEGREE.—And though that I of auncestry

A baron's daughter be,

Yet have you proved howe I you loved

A squyer of lowe degre.

ANONYMOUS.—The Nut-Browne Maid, 2 Percy
Reliques, 28.

Yet was he but a squire of low degree.

SPENSER.—Faerie Queen, Book IV. Canto VII.
Stanza 15.

As in this world there are degrees of evils,
So in this world there are degrees of devils.

WEBSTER.—The White Devil. (Flaminius to Brach.)

DEITY.—Look down my son! and see
The bright procession of a deity.

HUGHES.—The Triumph of Peace, Line 13.

DELIBERATION.—Deep on his front engraven
Deliberation sat, and public care.

MILTON.—Paradise Lost, Book II. Line 302.

DELIGHT.—But such a sacred and home-felt delight,
Such sober certainty of waking bliss,
I never heard till now.

MILTON.—Comus, Line 262.

To scorn delights and live laborious days.

MILTON.—Lycidas, Line 72.

In this Fool's paradise he drank delight.

CRABBE.—The Borough, Letter XII.

DELIGHTFUL.—Delightful task! to rear the tender thought,
To teach the young idea how to shoot,
To pour the fresh instruction o'er the mind,
To breathe the enliv'ning spirit, and to fix
The generous purpose in the glowing breast.

THOMSON.—Spring, Line 1149.

DEMOCRACY.—1. Lycurgus! set up a Democracy in Sparta.
2. Do you first set up a Democracy in your own house.

PLUTARCH.—Morals, Apothegms of Kings.

DENIED.—Let this great maxim be my virtue's guide,—
In part she is to blame who has been tried;
He comes too near, who comes to be denied.

MONTAGUE, Lady M. W.—The Woman's Resolve.

DEPORTMENT.—What's a fine person or a beauteous face,
Unless deportment gives them decent grace.

CHURCHILL.—The Rosciad, Line 741.

DERBY DILLY.—So down thy hill, romantic Ashbourn, glides
The Derby Dilly, carrying three insides.
One in each corner sits, and lolls at ease,
With folded arms, propp'd back, and outstretch'd knees;
While the press'd bodkin, punch'd and squeezed to death,
Sweats in the midmost place, and pants for breath.

CANNING.—Loves of the Triangles, last lines.

DESCRIPTION.—For her own person,
It beggar'd all description.

SHAKSPERE.—Antony and Cleopatra, Act II.

Scene 2. (Enobarbus to Agrippa.)

I have described her, and sure my picture is not so bad as to
require its name under it.

FIELDING.—Love in several Masques, Act I. Scene 1;

COLLEY CIBBER, the Comical Lovers, Act I. Scene 1.

DESERT.—Use every man after his desert, and who should
'scape whipping!

SHAKSPERE.—Hamlet, Act II. Scene 2.

(The Prince to Polonius.)

DESERT.—O, your desert speaks loud ; and I should wrong it
to lock it in the wards of covert bosom.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.
(The Duke to Angelo.)

DESERTED.—Deserted at his utmost need,
By those his former bounty fed ;
On the bare earth exposed he lies,
With not a friend to close his eyes.

DRYDEN.—Alexander's Feast, Verse 4.

DESPAIR.—Despair, sir, is a dauntless hero.

HOLCROFT.—The Road to Ruin, Act III. Scene 2.

DESPERATE.—Diseases desperate grown,
By desperate appliance are reliev'd.

SHAKSPERE.—Hamlet, Act IV. Scene 3. (The King.)

DESTINY.—Seek not to know what must not be reveal'd ;
Joys only flow where Fate is most conceal'd ;
Too busie Man wou'd find his Sorrows more,
If future Fortunes he shou'd know before ;
For by that knowledge of his Destiny
He would not live at all, but always die.

DRYDEN.—The Indian Queen, Act III. Scene 1.

Marriage is ever made by destiny.

CHAPMAN.—All Fools, Act V. Scene 1.

Hanging and wiving goes by destiny.

SHAKSPERE.—Merchant of Venice, Act II. Scene 9.
(Nerissa to Portia.)

FARQUHAR.—The Recruiting Officer, Act III. Scene 2.

1. You remember who encouraged me to love, and promis'd me
his assistance ?

2. Ay, while there was Hope, *Frank*, while there was Hope ; but
there's no contending with one's destiny.

DRYDEN.—Evening's Love, Act II. Scene 1.

DESTROY.—Willing to destroy what they care not to imitate.

SWIFT.—The Tatler, No. 68.

DETRACTION.—Mankind praise against their will,
And mix as much detraction as they can.

DR. YOUNG.—Night VIII. Line 494.

I hate the man who builds his name
On ruins of another's fame.

GAY.—Fable XLV. Line 1.

Black detraction will find faults where they are not.

MASSINGER.—The Guardian, Act I. Scene 1.

DETRACTION.—The low desire, the base design
That makes another's virtues less.

LONGFELLOW.—The Ladder of St. Augustine.

Deus nobis hæc otia fecit.

VIRGIL.—Eclogue I. (Tityrus to Melibæus.)

A God hath vouchsafed us this tranquillity. (The Motto of the Arms of Liverpool.)

DEVELOPED.—1. What's the meaning of this?

2. That gentleman can tell you—'twas he *enveloped* the affair to me.

SHERIDAN.—The Rivals, Act V. Scene 1.

DEVIL.—Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about seeking whom he may devour.

ST. PETER, 1st Epi. Chap. v. Ver. 8.

It is by the Vicar's skirts that the Devil climbs into the belfry.

LONGFELLOW.—The Spanish Student, Act I. Scene 2.

[This is a Spanish proverb, and charges the clergy with being the authors of the chiefest spiritual mischiefs which have risen up in the Church. (Dean Trench, now Archbishop of Dublin. Proverbs and their lessons, Lecture 4.) And into God's Church lewd hirelings climb. MILTON, Par. Lost, Book iv.

No such thing as being borne to eminence by laying hold of another's skirt.

LANDELL'S.—Lecture at Exeter Hall, 21st Nov. 1854.

He that entereth not by the door into the sheep-fold but climbeth up some other way, the same is a thief and a robber.

ST. JOHN, Chap. x. Ver. 1.

The devil hath power to assume a pleasing shape.

SHAKSPERE.—Hamlet, Act II. Scene 2, near the end.

What, can the devil speak true?

SHAKSPERE.—Macbeth, Act I. Scene 3. (Banquo.)

The devil can cite Scripture for his purpose.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Antonio to Bassanio.)

And thus I clothe my naked villany
With odd old ends, stolen forth of holy writ;
And seem a saint when most I play the devil.

SHAKSPERE.—King Richard III., Act I. Scene 3.
(Solus.)

Sometimes the devil doth preach.

WEBSTER.—The Duchess of Malfi, Act I. Scene 1.
(Ferdinand to Bosola.)

Qui non dat quod habet, Dæmon infra ridet.

ANONYMOUS.

DEVIL.—The devil below laughs at him who will not give of that which he has.

[The Latin is from an inscription over a well at Wavertree, and bears date A.D. 1414, or in the 2nd year of the reign of King Henry V.—Each letter is a capital, and between each capital is a period, so that the reader is for some time puzzled to make it out.]

The devil was sick, the devil a monk would be ;

The devil was well, the devil a monk was he.

RABELAIS.—Vol. II. Book IV. Chap. XXIV.

DEVOTION.—With devotion's visage,
And pious action, we do sugar o'er
The devil himself.

SHAKSPERE.—Hamlet, Act III. Scene 1.

(Polonius to Ophelia and the King.)

O the cursed devil,
Which doth present us with all other sins
Thrice candied o'er.

WEBSTER.—The White Devil.

(Vittoria to Zanche.)

Seeming devotion does but gild a knave,
That's neither faithful, honest, just, nor brave ;
But where religion does with virtue join,
It makes a hero like an angel shine.

WALLER.—A fragment on Ovid.

DEW.—The dew of thy birth is of the womb of the morning.

PSALM CX. Ver. 3 ; and SPENSER.

Her birth was of the womb of morning dew,
And her conception of the joyous prime.

Fairy Queen, Book III. Canto VI.

The dew waits for no voice to call it to the sun.

REV. JOSEPH PARKER, D.D., *Ecce Deus*, Chap. 7.

DEW-DROP.—And like a dew-drop from the lion's mane,
Be shook to airy air.

SHAKSPERE.—Troilus and Cressida, Act III. Scene 3.

(Patroclus to Achilles.)

DIAL.—He drew a dial from his poke ;
And, looking on it with lack-lustre eye,
Says, very wisely, "It is ten o'clock ;"

"Thus we may see," quoth he, "how the world wags."

SHAKSPERE.—As You Like It, Act II. Scene 7.

(Jaques to Duke S.)

DIDO AND ENEAS.—When Dido found Eneas would not come,

She mourned in silence, and was Di-do-dum.

V. Notes and Queries 68: PORSON, the supposed author.

DIE.—Shall I, wasting in dispaire,

Dye because a woman's faire?

Or make pale my cheeks with care

Cause another's rosie are?

Be shee fairer than the day,

Or the flow'ry meads in May;

If she be not so to me,

What care I how faire shee be?

GEO. WITHER.—From the "Mistresse of Philarete,"
3 Percy Reliques, Page 245.

Die all! die nobody! die like demi-gods!

REYNOLDS.—The Dramatist, Act IV. Scene 2.

And they died as if overcome by sleep.

HESIOD.—Weeks and days, Line 115. (Banks.)

Ay, but to die, and go we know not where;

To lie in cold obstruction, and to rot.

SHAKSPERE.—Measure for Measure, Act III.

Scene 1. (Claudio to Isabella.)

It is appointed once for all to die.

LILLO.—The Christian Hero, Act III.

To die,—to sleep,—

No more; and, by a sleep, to say we end

The heart-ache, and the thousand natural shocks

That flesh is heir to,—'tis a consummation

Devoutly to be wish'd.

SHAKSPERE.—Hamlet, Act III. Scene 1.

(His Soliloquy on Life and Death.)

To die,—to sleep,—

To sleep! perchance to dream;—ay, there's the rub:

For in that sleep of death what dreams may come,

When we have shuffled off this mortal coil,

Must give us pause.

SHAKSPERE.—Ibid., Act III. Scene 1.

(The Soliloquy continued.) See "Whips."

O God! it is a fearful thing

To see the human soul take wing.

BYRON.—Prisoner of Chillon, Div. VIII.

DIE.—'Tis a vile thing to die, my gracious lord,
When men are unprepar'd, and look not for it.

SHAKSPERE.—King Richard III., Act III. Scene 2.
(Catesby to Hastings.)

What pity is it
That we can die but once to serve our country!

ADDISON.—Cato, Act IV.

But shall die like men; and fall like one of the princes.

PSALM lxxxii. Ver. 7.

Acquit yourselves like men.

LILLO.—The Christian Hero, Act V.

It is as natural to die as to be born; and to a little infant, perhaps, the one is as painful as the other.

BACON.—On Death, Essay II.

The slender debt to nature's quickly paid,
Discharged, perchance, with greater ease than made.

QUARLES.—Book II. No. XIII. Line 17.

He that dies, pays all debts.

SHAKSPERE.—The Tempest, Act III. Scene 2.
(Stephano.)

DIFFERENT.—Different good, by art or nature given,
To different nations, makes their blessings even.

GOLDSMITH.—The Traveller, Line 79.

In differing breasts what differing passions glow!
Ours kindle quick, but yours extinguish slow.

GARTH.—To Lady Lenos.

DIGESTION.—Now, good digestion wait on appetite,
And health on both!

SHAKSPERE.—Macbeth, Act III. Scene 4.
(To his Lady.)

A good digestion to you all: and, once more,
I shower a welcome on you; welcome all.

SHAKSPERE.—King Henry VIII., Act I. Scene 4.
(Wolsey.)

Things sweet to taste, prove in digestion sour.

SHAKSPERE.—King Richard II., Act I. Scene 3.
(Gaunt to the King.)

Unquiet meals make ill digestions.

SHAKSPERE.—Comedy of Errors, Act V. Scene 1.
(The Abbess to Adriana.)

DISCORD.—Discords make the sweetest airs.

BUTLER.—Hudibras, Part III. Canto I. Line 919.

Discord oft in music makes the sweeter lay.

SPENSER.—Fairly Queen, Book III. Canto II.

From hence, let fierce contending nations know,
What dire effects from civil discord flow.

ADDISON.—Cato, Act V. Scene 4.

DISCOURSE.—She'd come again, and with a greedy ear
Devour up my discourse.

SHAKSPERE.—Othello, Act I. Scene 3.

(How he won Desdemona.)

It will discourse most excellent music.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(The Prince to Guildenstern.)

Fresh hints may be given and the ball of the discourse kept up.

SWIFT.—Intro. To Polite Conversation. (Roscoe's
Edition of his Life, Vol. II. Page 326.)

DISCRETION.—Let's teach ourselves that honourable stop
Not to outspout discretion.

SHAKSPERE.—Othello, Act II. Scene 3.

(To Cassio to look to the guard.)

It show'd discretion, the best part of valour.

BEAUMONT and FLETCHER.—A King and No King,
Act IV. Scene 3.

Discretion! hang discretion! hang ye all!

BEAUMONT and FLETCHER.—The Pilgrim, Act II.
Scene 1.

DISCUSSION.—Friendly free discussion calling forth
From the fair jewel Truth its latent ray.

THOMSON.—Liberty, Part II.

DISEASE.—Diseased nature oftentimes breaks forth
In strange eruptions.

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 1. (Hotspur to Glendower.)

DISGRACE.—Could he with reason murmur at his case,
Himself sole author of his own disgrace?

COWPER.—Hope, Line 316.

DISHONOUR.—Put on him

What forgeries you please; marry, none so rank
As may dishonour him.

SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

DISOBEDIENCE.—Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly muse.

MILTON.—Paradise Lost, Book I. Line 1.

DISPATCH.— You have made
The world your gallery, can dispatch a business
In some three minutes with the antipodes,
And in five more, negotiate the globe over.

BEN JONSON.—The Fortunate Isles.

DISPLACED.—You have displac'd the mirth, broke the good
meeting,
With most admir'd disorder.

SHAKSPERE.—Macbeth, Act III. Scene 4.
(Lady Macbeth to her Husband.)

DISPOSITION.—A truant disposition, good my lord.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Horatio to Hamlet.)

I know our country disposition well.

SHAKSPERE.—Othello, Act III. Scene 3.
(Iago to Othello.)

DISPUTE.—*Mal.* Dispute it like a man.

Macd. I shall do so;
But I must also feel it as a man.

SHAKSPERE.—Macbeth, Act IV. Scene 3.

DISSENSION.—But now our fates from unmomentous things
May rise like rivers out of little springs.

CAMPBELL.—Theodric.

Alas! how light a cause may move
Dissension between hearts that love!
Hearts that the world in vain had tried,
And sorrow but more closely tied;
That stood the storm when waves were rough,
Yet in a sunny hour fall off.

TOM MOORE.—The Light of the Harem, Vol. VII.
Page 22.

Great floods have flown from simple sources.

SHAKSPERE.—All's Well that Ends Well, Act II.
Scene 1. (Helena to the King.)

Dissensions, like small streams, are first begun;
Scarce seen they rise, but gather as they run.

GARTH.—The Dispensary, Canto III. Line 184.

DISSENSION.—Civil dissension is a viperous worm
That gnaws the bowels of the commonwealth.

SHAKSPERE.—King Henry VI., Part I. Act III.

Scene 1. (The King to Gloster and Winchester.)

Could we forbear dispute, and practise love,
We should agree, as angels do above.

WALLER.—Divine Love, Canto III.

DISTANCE.—She pleased while distant, but when near she
charm'd.

SHEENSTONE.—The Judgment of Hercules, Line 96.

'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.

CAMPBELL.—Pleasures of Hope, Part 1. A.D. 1844.

Wishes, like painted landscapes, best delight,
Whilst distance recommends them to the sight;
Plac'd afar off, they beautiful appear:
But show their coarse and nauseous colours, near.

DR. YALDEN.—Against Enjoyment, Line 25.

A.D. 1736.

As distant prospects please us, but when near
We find but desert rocks and fleeting air.

DR. GARTH.—The Dispensary, Canto III. Line 27.

A.D. 1718.

DISTRESS.—Affliction's sons are brothers in distress,
A brother to relieve, how exquisite the bliss!

BURNS.—Winter Night, last Lines of the quoted
strain in Verse 6.

Are not both gainers when the heart's distress,
Is so divided that the pain is less?

CRABBE.—Tales of the Hall, Book X.

Common distress is a great promoter both of friendship and
speculation.

SWIFT.—To Bolingbroke, May 1, 1719.

DIVINE.—I wish there was not a polemic divine, said Yorick,
in the kingdom; one ounce of practical divinity is worth a
painted ship-load of all their reverences have imported these
fifty years.

STERNE.—Tristram Shandy, Vol. V. Chap. XXVIII.

It is a good divine that follows his own instructions.

SHAKSPERE.—The Merchant of Venice, Act I.

Scene 2. (Portia to Nerissa.)

The virgins are soft as the roses they twine,
And all, save the spirit of man, is divine.

BYRON.—The Bride of Abydos, Canto I. Stanza 1.

DIVINITY.—A divinity resides within my breast.

OVID.—IV. Pontic Epi. (Riley's Trans., 433.)

There is a Deity within us.

OVID.—The Fasti, Book VI. Line 5 (Riley's Trans.)

There's a Divinity that shapes our ends,

Rough-hew them how we will.

SHAKSPERE.—Hamlet, Act V. Scene 2.

(Hamlet to Horatio.)

There is divinity in odd numbers,

Either in nativity, chance or death.

SHAKSPERE.—Merry Wives of Windsor, Act V.

Scene 1. (Falstaff to Mrs. Quickly.)

DOCTOR.—Bolus arrived and gave a doubtful tap,

Between a single and a double rap.

GEORGE COLMAN, JUN.—Lodgings for Single Gentlemen, Ver. 7.

Will kick'd out the Doctor: but when ill indeed,

E'en dismissing the Doctor don't *always* succeed.

IBID.

DOG.—Every dog must have his day.

SWIFT.—Whig and Tory.

Dogs, ye have had your day.

POPE.—The Odyssey, Book XXII. Line 41.

Let Hercules himself do what he may,

The cat will mew, and dog will have his day.

SHAKSPERE.—Hamlet, Act V. Scene 1.

(The Prince to his Uncle.)

I had rather be a dog, and bay the moon.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.

(Brutus to Cassius.)

Nor dare they bark, though much provoked at her refulgent
visage.

SWIFT.—Battle of the Rooks. (Episode of Bentley and Wotton.)

Doth the moon care for the barking of a dog?

BURTON.—Anat. of Mel., Part II. Sect. III. Mem. 7.

I am his Highness's dog at Kew!

Pray tell me, sir, whose dog are you?

POPE.—On the Collar of a Dog he gave to the Prince.

The watch-dog's voice that bay'd the whispering wind,

And the loud laugh that spoke the vacant mind.

GOLDSMITH.—Deserted Village, Line 121.

DOG.—Thou dog in forehead, but in heart a deer.

HOMER.—The *Iliad*, Book I. Line 298. (Pope.)

Having the countenance of a dog, but heart of a stag.

HOMER.—The *Iliad*, Book I. (Riley's transl.), Page 9.

DOLLAR.—"The *almighty* dollar."

[This phrase is used for the first time by WASHINGTON IRVING in the "Creole Village;" but Mr. Irving assures us that no irreverence was intended by him. Dickens makes use of the expression, without acknowledgement, in his American Notes, Chap. III. (Boston.) "The *almighty* wand" is a phrase used long ago by COWLEY in his poem on the plagues of Egypt, Line 45; and the late Mr. Serjeant Cockle, whose powers of persuasion were so great, obtained the appellation of "the *almighty* of the North."—*Law and Lawyers*, 204. Again,

Woman's sense of right and wrong,

Is rul'd by the *almighty* throng.

ED. MOORE.—Love and Vanity, Fable XVI;

and even DR. YOUNG, to whom one would not impute anything profane, has made use of the phrase "*Almighty* vanity!" (Satire II. Line 13.) CHURCHILL has "*Prudence, almighty* Prudence, gives thee all," (Night, Line 310); DRYDEN, in the 10th Satire of Juvenal, has "the *almighty* bribes and presents," which prevail when no persuasion will.]

DEAN SWIFT, with reference to the Eolists, a sect which pretended to inspiration, says, "their gods were the four winds and the chief of them was the "*almighty* north;" (see the Tale of a Tub, Sec. 8;) and in "The Pretended Letter of Thanks" Swift writes "Your Lordship's *almighty* pen;" and lastly, DE QUINCEY in a Paper on the Revolt of the Tartars, page 169, in allusion to the horrors of thirst, writes, "forgetful of all things at that moment but of one *almighty* instinct."]

Jacob wrestling with the mysterious and *Almighty* stranger.

HUGH STOWELL.—Lecture in Exeter Hall, 28th

November, 1854.

They proclaimed trees *Almighty*. God's wood!

GILES FLETCHER.—Christ's Victory in Heaven.

Stanza XX.

DOME.—The aspiring youth that fired the Ephesian Dome, outlives in fame the pious fool that raised it.

COLLEY CIBBER.—Richard III., Act III. Scene 3, altered. (Eratostratus was the "youth," and Chersiphron the "architect.")

DONE.—All may do what has by man been done.

DR. YOUNG.—Night VI. Line 606, and ante 23.

Ante 26, Title "Be."

Hast thou begun an act? ne'er then give o'er;

No man despairs to do what's done before.

HERRICK.—Hesperides, Aphorism, No. 142.

If it were done, when 'tis done, then 'twere well

It were done quickly: If the assassination

Could trammel up the consequence, and catch,

With his surcease, success; that but this blow

Might be the be-all and the end-all, here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come.—But in these cases,
 We still have judgment here; that we but teach
 Bloody instructions, which, being taught, return
 To plague the inventor: This even-handed justice
 Commends the ingredients of our poison'd chalice
 To our own lips.—He's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,
 Not bear the knife myself.

SHAKSPERE.—Macbeth, Act I. Scene 7. (*Solus.*)

Devise not evil against thy neighbour, seeing he dwelleth securely
 by thee.

SOLOMON.—Proverbs, Chap. iii. Ver. 29.

DOOM.—What! will the line stretch out to the crack of doom?

SHAKSPERE.—Macbeth, Act IV. Scene 1.

(Macbeth, as Eight Kings and Banquo pass over
 the stage.)

DOOR.—A pamper'd menial drove me from the door,
 To seek a shelter in an humbler shed.

The REV. T. MOSS.—Gent. Mag. Vol. LXX.
 Page 41.

Warn'd by the languor of life's evening ray,
 At length have housed me in an humble shed.

DR. YOUNG.—Night IX. Line 11.

Where the rude Carinthian boor
 Against the houseless stranger shuts the door.

GOLDSMITH.—The Traveller, Line 3.

Ye find no rude inhospitable swain,
 Who drives the stranger from his door away.

WHEELWRIGHT.—Pindar, XI. Olymp. Ode,
 Line 23.

No surly porter stands in guilty state,
 To spurn imploring famine from the gate.

GOLDSMITH.—The Deserted Village, Line 105.

Last the sire and his three sons,
 With their four wives; and God made fast the door.

MILTON.—Paradise Lost, Book XI.

DOUBLE.—Double, double, toil and trouble,
 Fire burn; and caldron bubble.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
 (All the Witches.)

DOUBLE.—Double, double toil and trouble ; literally, trouble brings trouble to trouble.

BUCKLEY'S SOPHOCLES.—Ajax, Page 267.

War he sung, is toil and trouble ;

Honour but an empty bubble.

DRYDEN.—Alexander's Feast.

DOUBLET.—Doublet and hose ought to shew itself courageous to petticoat.

SHAKSPERE.—As You Like It, Act II. Scene 4.

(Rosalind to Celia.)

DOUBT.—Doubt thou the stars are fire ;

Doubt that the sun doth move ;

Doubt truth to be a liar ;

But never doubt, I love.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Lines sent by Hamlet to Ophelia.)

He wanted a peg to hang his thoughts upon.

SIR THOMAS MORE.—His Household, Page 17.

Make me to see't ; or, at the least, so prove it,

That the probation bear no hinge, nor loop,

To hang a doubt on : or woe upon thy life !

SHAKSPERE.—Othello, Act III. Scene 3.

(Othello to Iago.)

Never do any thing, concerning the rectitude of which you have a doubt.

PLINY, JUN.—Chap. i. Line 18.

DOUBTLESS.—Doubtless the pleasure is as great

Of being cheated as to cheat.

BUTLER.—Hudibras, Part II. Canto III.

DOUBTS.—O, what damned minutes tells he o'er,

Who dotes yet doubts ; suspects, yet fondly loves !

SHAKSPERE.—Othello, Act III. Scene 3.

(Iago to Othello, warning him against Jealousy.)

Our doubts are traitors,

And make us lose the good we oft might win,

By fearing to attempt.

SHAKSPERE.—Measure for Measure, Act I.

Scene 5. (Lucio to Isabella.)

DOVE.—The dove returning bore the mark

Of earth restored to the long labouring ark ;

The relics of mankind, secure of rest,

Oped every window to receive the guest,

And the fair bearer of the message bless'd.

DRYDEN.—To Her Grace of Ormond, Line 70.

DOVE.—The dove was twice employ'd abroad, before
The world was dried, and she return'd no more.

DRYDEN.—To Her Grace of Ormond, Line 99.

DOVE-COTE.— Boy ! false hound !

If you have writ your annals true, 'tis there,
That like an Eagle in a dove-cote, I
Flutter'd your Volscians in Corioli ;
Alone, I did it—Boy !

SHAKSPERE.—Coriolanus, Act V. Scene 5.

(Coriolanus to Aufidius.)

And made to fly like doves, whom th' eagle doth affray.

SPENSER.—The Fairy Queen, Book V. Canto XII.

Verse 5. [This book of the Fairy Queen was
published by Spenser in 1596, and Coriolanus not
until between 1609 and 1615.]

DOWN.—He that is down needs fear no fall ;

He that is low no pride.

BUNYAN.—Pilgrim's Progress, Part II.

DREAM.—If ever I did dream of such a matter, abhor me.

SHAKSPERE.—Othello, Act I. Scene 1.

(Iago to Roderigo.)

And mourn, in lamentation deep,

How life and love are all a dream.

BURNS.—The Lament, Verse 1.

Let fancy still my sense in Lethe steep ;

If it be thus to dream still let me sleep.

SHAKSPERE.—Twelfth Night, Act IV. Scene 1.

(Sebastian.)

And though it be a waking dream,

Yet let it like an odour rise ;

To all the senses here,

And fall like sleep upon their eyes,

Or music in their ear.

BEN JONSON.—The Vision of Delight.

I'll dream no more—by manly mind

Not even in sleep is will resigned.

My midnight orisons said o'er,

I'll turn to rest, and dream no more.—

SCOTT.—Lady of the Lake, end of Canto I.

DREAMERS.—1. Dreamers often lie—

2. In bed, asleep, while they do dream things true.

1. O, then, I see, Queen Mab hath been with you.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 4.

(Mercutio and Romeo.)

DREAMS.—Dreams in their development have breath,
And tears, and tortures, and the touch of joy,
They have a weight upon our waking thoughts,
They take a weight from off our waking toils,
They do divide our being.

BYRON.—The Dream, Line 5.

Led by those waking Dreams of Thought,
That warm the young unpractis'd breast.

LANGHORNE.—Owen of Carron, Verse 19.

Like the dreams,
Children of night, of indigestion bred.

CHURCHILL.—The Candidate, Line 784.

But if, as morning rises, dreams are true.

DANTE.—Inferno, Canto XXVI. Line 7.

BEN JONSON.—Love Restored, a song.

BRUCE.—Elegy, written in Spring, Verse 19.

A vision after midnight, when dreams are true.

HORACE.—Book I. Sat. 10. Page 179. Bohn's Ed. by
Buckley.

Towards dawn, the lamp now flickering, (at the time when true
visions are wont to be seen.)

OVID.—Epi. XIX. page 219, Bohn's Ed. by Riley.

Like the dream
That o'ertook me at my waking hour,
This morn; and dreams they say are then divine.

DRYDEN.—Don Sebastian, Act IV. Scene 1.

At break-of-day, when dreams, they say, are true.

DRYDEN.—The Spanish Friar, Act III. Scene 2.

DRESS.—She bears a duke's revenues on her back.

SHAKSPERE.—King Henry VI., Part II. Act I.
Scene 3. (Queen Margaret to Suffolk.)

O, many
Have broke their backs with laying manors on them
For this great journey.

SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(Buckingham.)

To bear them
The back is sacrifice to the load.

SHAKSPERE.—King Henry VIII., Act I. Scene 2.
(Katherine to Wolsey.)

No real happiness is found
In trailing purple o'er the ground.

PARNELL.—Hymn to Contentment, Line 25.

DRESS.—Dress drains our cellar dry,
And keeps our larder lean ; puts out our fires,
And introduces hunger, frost, and woe,
Where peace and hospitality might reign.

COWPER.—The Task, Book II. Line 614.

Here's such a plague every morning, with buckling shoes, gartering, combing, and powdering.

FARQUHAR.—The Twin Rivals, Act I.

Exclude all silks, velvets, calicoes, and the whole lexicon of female fopperies.

SWIFT.—A Proposal in favour of Irish Manufactures.
I am convinced that if the virtuosi could once find out a world in the moon, with a passage to it, our women would wear nothing but what directly came from thence.

SWIFT.—Letter to the Archbishop of Dublin.

His dress was a volcano of silk with lava buttons.

SIDNEY SMITH.—Wit and Wisdom.

(Longman, Ed. III. Page 123.)

Ridiculous modes, invented by ignorance, and adopted by folly.

SMOLLETT.—Humphrey Clinker.

(Letter of Matthew Bramble to Dr. Lewis, October 8.)

Aping the foreigners in every dress.

JUVENAL.—Sat. 3. (Dryden.)

DRINK.—Drink to me only with thine eyes,

And I will pledge with mine ;

Or leave a kiss but in the cup,

And I'll not look for wine.

BEN JONSON.—To Celia. The Forest. This song is taken from a collection of love-letters written by Philostratus, an ancient Greek sophist.

Drink boldly and spare not.

URQUHART'S Rabelais.—Chap. XXXIV.

Drink not the *third glass*, which thou canst not tame,

When once it is within thee ; but before

Mayst rule it, as thou list ; and pour the shame

Which it would pour on thee, upon the floor.

It is most just to throw that on the ground,

Which would throw me there, if I keep the round.

GEORGE HERBERT.—The Temple, Stanza 5.

Drink to day, and drown all sorrow ;

You shall not do it to-morrow :

Best while you have it, use your breath ;

There is no drinking after death.

BEAUMONT and FLETCHER.—The Bloody Brother.
Act II. Scene 2.

DRINK.—With frugal nectar
Give the hesitating wheels of life
Gliblier play.

ARMSTRONG.—On Preserving Health, Line 486.

I see by thy eyes thou hast been reading a little Geneva print.

ANONYMOUS.—The Merry Devil of Edmonton.

Potations pottle deep.

SHAKSPERE.—Othello, Act II. Scene 3.

(Iago's plot against Cassio.)

Woe unto them that rise up early in the morning that they may
follow strong drink.

ISAIAH, Chap. v. Ver. 11.

DRINKING.—Not to-night—I have very poor and unhappy
brains for drinking: I could well wish courtesy would invent
some other custom of entertainment.

I have drunk but one cup to-night, and—behold what innovation
it makes here: I am unfortunate in the infirmity, and dare not
task my weakness with any more.

SHAKSPERE.—Othello, Act II. Scene 3.

(Cassio to Iago.)

Every inordinate cup is unbless'd, and the ingredient is a devil.

SHAKSPERE.—Othello, Act II. Scene 3.

(Cassio.)

If we do not drink to his cost, we shall die in his debt.

SMART'S HORACE.—Book II. Sat. VIII.

I drank: I liked it not: 'twas rage, 'twas noise,

An airy scene of transitory joys.

In vain I trusted that the flowing bowl

Would banish sorrow and enlarge the soul.

PRIOR.—Solomon, a Poem, Book II. Line 106.

And in the flowers that wreath the sparkling bowl,

Fell adders hiss, and poisonous serpents roll.

PRIOR.—Ibid. Line 140.

[See a pleasant piece of exaggeration, wherein the drunken person imagines himself on board a vessel, and in danger of shipwreck.—HEYWOOD.—The English Traveller. Lamb's Dramatic Poets, Page 104.]

DROP.—A continual dropping in a very rainy day and a contentious woman are alike.

PROVERBS, Chap. xxvii. Ver. 15.

From the frequent drop, ever falling, even the stone is bored into
a hollow.

BANKS' Bion.—Idyl XI. Page 176.

Much rain wears the marble.

SHAKSPERE.—King Henry VI., Part III. Act III.
Scene 2. (Gloster.)

DROWSY.—When love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.

SHAKSPERE.—*Love's Labour's Lost*, Act. IV.
Scene 3. (Biom.)

DRUNK.—We faren as he that drunk is as a mouse ;
A drunken man wot well he hath a house,
But he ne wot which is the right way thider,
And to a drunken man the way is slider.

CHAUCER.—By Saunders, Vol I. Page 24.

He that is drunken may his mother kill
Big with his sister : he hath lost the reins,
Is outlaw'd by himself : all kind of ill
Did with his liquor slide into his veins.

The drunkard forfeits Man, and doth divest
All worldly right, save what he hath by beast.

GEORGE HERBERT.—*The Temple*, Stanza 6.

Some folks are drunk, yet do not know it.

PRIOR.—Ballad on taking Namur.

The axe of intemperance has lopped off his green boughs and left
him a withered trunk.

SWIFT.—*Meditations on a Broomstick*, (Roscoe's
ed. of his life and works ; Vol. II. p. 84.)

DUDGEON.—When civil dudgeon first grew high,
And men fell out, they knew not why ;
When hard words, jealousies, and fears,
Set folks together by the ears.

BUTLER.—*Hudibras*, Part I. Canto I. Line I.

DUELLING.—Do not cherish that daring vice for which the
whole age suffers.—

These private duels—which had their first original from the French,
and for which to this day we're justly censured, are banished
from all civil government.

BEAUMONT and FLETCHER.

Some fiery fop with new commission vain,
Who sleeps on brambles till he kills his man ;
Some frolic drunkard reeling from a feast,
Provokes a broil, and stabs you for a jest.

DR. JOHNSON.—*London*, Line 226.

DULNESS.—Yet let not each gay turn thy rapture move,
For fools admire, but men of sense approve :
As things seem large which we through mist descry,
Dulness is ever apt to magnify.

POPE.—*On Criticism*, Line 390.

DULNESS.—Glory and gain the industrious tribe provoke ;
And gentle dulness ever loves a joke.

POPE.—The Dunciad, Book II. Line 33.

DUST.—A heap of dust alone remains of thee,
'Tis all thou art, and all the proud shall be.

POPE.—To the Memory of a Lady.

What is pomp, rule, reign, but earth and dust ?
And, live we how we can, yet die we must.

SHAKSPERE.—King Henry VI., Part III. Act V.

Scene 2. (Warwick.)

Clay and clay differs in dignity,
Whose dust is both alike.

SHAKSPERE.—Cymbeline, Act IV. Scene 2.

(Imogen to Aviragus.)

Mean and mighty, rotting

Together, have one dust.

SHAKSPERE.—Cymbeline, Act IV. Scene 2.

(Belarius.)

Thou wilt not leave us in the dust.

TENNYSON.—In Memoriam. (Address to the Sa-
viour, Verse 7.)

Thou shalt not leave my soul in Hell : neither shalt thou suffer
thy Holy One to see corruption.

PSALMS.—Prayer Book version, XVI. ver. xi.

DUTY.—Trimm'd in forms and visages of duty.

SHAKSPERE.—Othello, Act I. Scene 1. (Iago.)

Never any thing can be amiss

When simpleness and duty tender it.

SHAKSPERE.—Midsummer Night's Dream, Act V.

Scene 1. (Theseus.)

Peace and health shall bless

Thy frugal fare, served by the unhired hand,

That seeks no wages save a parent's smile.

GRAHAME.—The Rural Calendar, June, Line 38.

My noble father,

I do perceive here a divided duty :

To you, I am bound for life and education ;

My life and education both do learn me

How to respect you ; you are the lord of duty ;

I am hitherto your daughter : But here's my husband.

SHAKSPERE.—Othello, Act I. Scene 3.

(Desdemona to her Father.)

DUTY.—Stern daughter of the voice of God!

WORDSWORTH.—Ode to Duty, Vol. V. Page 46.

In all ordinary cases we see intuitively at first view what is our duty, what is the honest part. In these cases doubt and deliberation is of itself dishonesty; as it was in Balaam's case upon the second message.

BISHOP BUTLER.—Sermon 7, at the Rolls.

Duty demands, the parent's voice
Should sanctify the daughter's choice,
In that is due obedience shewn;
To choose belongs to her alone.

ED. MOORE.—Fable VI.

Thanks to the gods! my boy has done his duty.

ADDISON.—Cato, Act IV. Scene 4.

DWELLING.—She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there was none to praise,
And very few to love.

WORDSWORTH.—Lucy, From Stanzas founded on the Affections, IX.

EAGLE.—That eagle's fate and mine are one,
Which, on the shaft that made him die,
Espy'd a feather of his own,
Wherewith he wont to soar so high.

WALLER.—To a Lady singing.

Like a young eagle, who has lent his plume
To fledge the shaft by which he meets his doom.

TOM MOORE.—Corruption, Vol. III. Page 25.

So the struck eagle,
View'd his own feather on the fatal dart,
And wing'd the shaft that quivered in his heart;
Keen were his pangs, but keener far to feel
He nursed the pinion which impelled the steel.

BYRON.—English Bards, etc. (On Kirke White.)

EAR.—Give every man thine ear, but few thy voice:
Take each man's censure, but reserve thy judgment.

SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

Bosom up my counsel,

You'll find it wholesome.

SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(Northumberland to Buckingham.)

One ear it heard, at the other out it went.

CHAUCER.—Troilus and Cressida, Book IV. Line 35.

*E*AR.—Make not my ear a stranger to thy thoughts.

ADDISON.—Cato, Act II.

For these two years hath the famine been in the land; and yet there are five years, in which there shall neither be earing nor harvest.

GENESIS, Chap. xlv. Ver. 6.

The oxen likewise, and the young asses that ear the ground shall eat clean provender.

ISAIAH, Chap. xxx. Ver. 24.

I have, God wot, a largë field to ear;
And weakë be the oxen in my plough.

CHAUCER.—The Knight's Tale, Line 888.

He that ears my land spares my team, and gives me leave to inn the crop.

SHAKSPERE.—All's Well that Ends Well, Act I.

Scene 3. (Clown to the Countess.)

Let them go

To ear the land that hath some hope to grow,
For I have none.

SHAKSPERE.—King Richard II., Act III. Scene 2.

(The King to Aumerle.)

*E*ARLY.—My only love sprung from my only hate!

Too early seen unknown, and known too late!

SHAKSPERE.—Romeo and Juliet, Act I. Scene 5.

(Juliet to her Nurse.)

Too little and too lately known.

DRYDEN.—Elegy to the Memory of Mr. Oldham.

O! I should ne'er have seen, or seen before.

LANSDOWN.—The Enchantment.

Alas! you should have been less kind, or more.

IBID.

I rise with the lark.

ANONYMOUS.—The Maid of the Oaks, Act II.

Scene 3.

Prevent your day at morning.

BEN JONSON.—The Alchemist, Act II. Scene 1.

Prevent the rising sun.

TICKELL.—Oxford, a Poem.

I keep close to my business; this morning at my books before three.

COLLET.—Relics of Lit. 245; Quoting Howard on Laz.

EARLY.—Awake before the sun is risen, I call for my pen and papers and desk.

SMART'S HORACE.—Book II. Epi. I.

Thus we improve the pleasures of the day,
While tasteless mortals sleep their time away.

MRS. CENTLIVRE.—The Wonder, Act III. Scene 2.

With charwomen such early hours agree,
And sweeps, that earn betimes their bit and sup;
But I'm no climbing boy, and need not be,
All up—all up!

So here I'll lie, my morning calls deferring,
Till something nearer to the stroke of noon;
A man that's fond precociously of stirring,
Must be a spoon.

THOMAS HOOD.—Morning Meditations, last two verses. (Wit and Humour.)

EARN.—I earn that I eat, get that I wear; owe no man hate;
envy no man's happiness; glad of other men's good, content
with my harm.

SHAKSPERE.—As you Like it, Act III. Scene 2.
(Corin to Touchstone.)

EARTH.—Lie lightly on my ashes, gentle earth,

BEAUMONT and FLETCHER.—Bonduca, Act IV.
Scene 3.

Earth, lie gently on their aged bones.

MAY.—The Old Couple, Act I.

And the green turf, lie lightly on thy breast.

POPE.—Elegy on an Unfortunate Lady, Line 64.

Light lie the earth; and flourish green the bough.

PRIOR.—Ode to the Memory of Colonel Villiers,
Line 88.

The earth, that's nature's mother, is her tomb

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.
(Friar Laurence.)

Lay her i'the earth;

And from her fair and unpolluted flesh,

May violets spring.

SHAKSPERE.—Hamlet, Act V. Scene 1. (Laertes
to the Priest at Ophelia's funeral.)

'Tis well; 'tis something; we may stand

Where he in English earth is laid,

And from his ashes may be made

The violet of his native land.

TENNYSON.—In Memoriam, 18, Stanza 1.

EARTH.—My mansion is——

Above the smoke and stir of this dim spot,
Which men call Earth.

MILTON.—Comus, Line 3—5.

This goodly frame, the earth, seems to me a steril promontory.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(The Prince to Guildenstern.)

I speak of that learning which makes us acquainted with the boundless extent of nature, and the universe, and which even while we remain in this world, discovers to us both heaven, earth, and sea.

CICERO.—By Yonge, Tusculan Disp., Book V.

Div. 36.

Earth, sea, and air.

SHAKSPERE.—Pericles, Act I. Scene 4 (Cleon.)

THOMSON.—Liberty, Part II.

See through this air, this ocean, and this earth.

POPE.—Essay on Man, Epi. I. Line 233.

Earth, air, and ocean, glorious three.

ROBERT MONTGOMERY.—On Woman.

Earth, ocean, air, beloved brotherhood!

SHELLEY.—The Alastor.

By him who made the ocean, earth, and air.

POPE.—January and May, Line 208.

Air, earth, and seas, obey'd th' Almighty nod,

And with a general fear confess'd the God.

DRYDEN.—Ovid's Meta. Book I.

Upon this he has power given him over three spirits; one for earth, another for air, and a third for the sea.

GOLDSMITH.—Essays; Rules for Raising the Devil.

Thou sure and firm-set earth,

Hear not my steps, which way they walk, for fear

The very stones prate of my whereabouts,

And take the present horror from the time,

Which now suits with it.

SHAKSPERE.—Macbeth, Act II. Scene 1.

(In the Dagger scene.)

All heaven resounded, and had earth been then,

All earth had to her centre shook.

MILTON.—Paradise Lost, Book VI. Line 217.

EASE.—Ease leads to habit, as success to ease,

He lives by rule who lives himself to please.

CRABBE.—Tales of the Hall, Book II.

EASE.—He lives at ease that freely lives.

BARBOUR.—To Freedom, Line 4.

And made ease more easy.

MILTON.—Paradise Lost, Book IV.

A life of ease a difficult pursuit.

COWPER.—Retirement, Line 634.

Indulge, and to thy genius freely give ;

For not to live at ease, is not to live.

PERSIUS.—Satire V. (Dryden.)

EASTER SUNDAY.—Saviour, Lord, I know thee now !

Mighty to redeem and save,

Such glory blazes on thy brow,

Which lights the darkness of the grave.

BOWLES.—Village.

EASY.—"Tis as easy as lying.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(Hamlet to Guildenstern.)

EAT.—He hath eaten me out of house and home.

SHAKSPERE.—King Henry IV., Part II. Act II.

Scene 1. (Hostess to Chief Justice.)

EAVES-DROPPER.—I'll play the eaves-dropper.

SHAKSPERE.—King Richard III., Act V. Scene 3.

(The King to Ratcliff.)

EBLANA.—The classic name for Dublin,

Eblana ! much lov'd city, hail !

Where first I saw the light of day.

DERRICK.—Boswell's Johnson.

ECHO.—Almost dwindled to an echo.

SWIFT.—To Lady Worsley. (19th April, 1730.)

EDUCATION.—"Tis education forms the common mind,

Just as the twig is bent, the tree's inclined.

POPE.—Moral Essays, I. Part II.

Just education forms the man.

GAY.—Fable XIV. Part II.

A free school

For th' education of young gentlemen,

To study how to drink and take tobacco.

RANDOLPH.—The Muses' Looking-glass, Act III.

Scene 1.

If you suffer your people to be ill educated, and their manners to be corrupted from their infancy, and then punish them for those crimes to which their first education disposed them,—you first make thieves and then punish them !

SIR THOMAS MORE.—Utopia, Page 21. (Bishop Burnett.)

ELIZABETH.—No scandal about Queen Elizabeth, I hope?

SHERIDAN.—The Critic, Act II. Scene 1.

When princess, she was at one time asked, what she thought of the words of our Saviour, "This is my body," whether she thought it his true body that was in the sacrament? It is said, that after some pausing she thus answered:—

Christ was the word that spake it,
He took the bread and brake it;
And what that word did make it,
That I believe, and take it.

GOLDSMITH'S History of England, 38th Ed., by Taylor and Pinnock, published by Whittaker, 1848.

To her Great Neptune homag'd all his streams,
And all the wide-stretch'd ocean was her Thames.

COWLEY.—On the Civil War.

ELOQUENCE.—Pour the full tide of eloquence along,
Serenely pure, and yet divinely strong.

POPE.—Imitation of Horace, Book II. Epi. II.
Line 171.

Rapt with zeal, pathetic, bold, and strong,
Roll'd the full tide of eloquence along.

FALCONER.—The Demagogue, Line 79.

Go on, spare no invectives, but open the spout of your eloquence,
and see with what a calm, connubial resignation, I will both
hear and bow to the chastisement.

COLLEY CIBBER.—The Lady's Last Stake, Act II.
Scene 1.

Silence that wins, where eloquence is vain.

HAYLEY.—The Triumphs of Temper, Canto II.

Silence that spoke, and eloquence of eyes.

POPE.—The Iliad, Book XIV. Line 252.

And all the dreadful eloquence of pain.

DR. YOUNG.—The Last Day, Book III. Line 129.

ELOQUENT.—That old man eloquent.

MILTON.—Sonnet X. To Lady M. Ley.

(Alluding to Isocrates, the Athenian orator.)

Was the slave so eloquent,

In his malice?

THOS. KILLEGREW.—The Parson's Wedding,
Act I. Scene 1.

Nor speaks loud, to boast her wit;

In her silence eloquent.

HABINGTON.—A Description of Castara, Verse 3.

ELOQUENT.—For silence here could eloquently plead.

DR. JOSEPH BEAUMONT.—Eve, v. V.

The eloquent air breathes.

BYRON.—Childe Harold, Canto IV. Stanza 112.

(On the Forum at Rome.)

Likeness in thy work is eloquent.

DRYDEN.—Epi. 14. (To Sir Godfrey Kneller.)

Eloquent want, whose reasons sway,
And make ten thousand truths give way.

GREEN.—On Barclay's Apology for the Quakers,
Line 89.

EMBERS.—Where glowing embers through the room
Teach light to counterfeit a gloom.

MILTON.—Il Penseroso, Line 79.

EMPIRES.—Europe's eye is fix'd on mighty things,
The fate of empires, and the fall of Kings.

BURNS.—Rights of Woman.

Nations and empires flourish and decay,
By turns command, and in their turns obey.

OVID.—Meta., Book XV. Line 420. (Dryden.)

END.— The end crowns all;
And that old common arbitrator, Time,
Will one day end it.

SHAKSPERE.—Troilus and Cressida, Act IV. Scene 5.
(Hector to Ulysses.)

Every hour has its end.

SCOTT.—Preface to Surgeon's Daughter.

Let the end try the man.

SHAKSPERE.—King Henry IV., Part II. Act II.
Scene 2. (Prince Henry to Poins.)

And found no end, in wandering mazes lost.

MILTON.—Paradise Lost, Book II., Gilfillan's Ed.
Page 46.

All's well that ends well, still the fine's the crown.

SHAKSPERE.—All's Well that Ends Well, Act IV
Scene 4. (Helena to Diana.)

If well thou hast begun, go on fore-right;
It is the end that crowns us, not the fight.

HERRICK.—Hesperides, No. 340.

Conquer we shall, but we must first contend;
'Tis not the fight that crowns us, but the end.

HERRICK.—Ibid. No. 341.

END.—The end must justify the means.

PRIOR.—Hans Carvel.

Stay a little, that we may make an end the sooner.

BACON.—Essay XXV. Of Despatch.

The end of doubt is the beginning of repose.

PETRARCH.—His Life by Dobson, Vol. I. Page 348.

Deed done is well begun.

DANTE.—By Wright. Inferno, Canto XXVIII.

Line 107.

ENDOW.—Die and endow a College, or a Cat.

POPE.—Moral Essays, Epi. III. To Bathurst,

Line 96.

ENDURED.—What can't be cured, must be endured.

OLD PROVERB.

You must endure, not blame, that which cannot be altered.

SYRIANUS.—Riley's Dict. Class. Quot. 123.

By bravely enduring it, an evil which cannot be avoided is overcome.

OLD PROVERB.—Riley *supra*.

What cannot be eschew'd, must be embraced.

SHAKSPERE.—Merry Wives of Windsor, Act V.

Scene 5. (Page to Falstaff.)

ENEMY.—O that men should put an enemy in their mouths to steal away their brains!

SHAKSPERE.—Othello, Act II, Scene 3.

(Cassio to Iago.)

ENERGY.—Waller was smooth; but Dryden taught to join

The varying verse, the full resounding line,

The long majestic march, and energy divine.

POPE.—To Augustus, Epi. I. Line 267.

ENGAGING.—There is something marvellous engaging in this young man! Sixty years ago, in Queen Elizabeth's time, I was just such another.

GEORGE COLMAN, Jun.—The Iron Chest, Act I.

Scene 2.

ENGLAND.—The Gaul, 'tis held of antique story,

Saw Britain link'd to his now adverse strand;

No sea between, nor cliff sublime and hoary,

He pass'd with unwet feet through all our land.

COLLINS.—Ode to Liberty.

[This tradition is mentioned by several of our old historians.]

ENGLAND.—For of old time, since first the rushing flood,
Urg'd by Almighty Pow'r, this favour'd isle
Turn'd flashing from the continent aside,
Indented shore to shore responsive still,
Its guardian she.

THOMSON.—Britain, Liberty ; Part IV. Line 460.

This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself,—
Come the three corners of the world in arms,
And we shall shock them ; nought shall make us rue,
If England to itself do rest but true.

SHAKESPERE.—King John, Act V. Scene 7.
(The Bastard.)

Enough—no foreign foe could quell
Thy soul, till from itself it fell ;
Yes ! self-abasement paved the way
To villain bonds and despot sway.

BYRON.—The Giaour, end of the 5th Paragraph.

England is safe, if true within itself.

SHAKSPERE.—King Henry VI., Part III. Act IV.
Scene 1. (Hastings to Montague.)

Let us be back'd with God, and with the seas,
Which he hath given for fence impregnable,
And with their helps only defend ourselves ;
In them, and in ourselves, our safety lies.

SHAKSPERE.—King Henry VI., Part III. Act IV.
Scene 1. (Hastings to Clarence.)

Be Britain still to Britain true,
Amang oursels united ;
For never but by British hands,
Maun British wrangs be righted.

BURNS.—Dumfries Volunteers.

The sword we dread not ; of ourselves secure,
Firm were our strength, our peace and freedom sure ;
Let all the world confederate all its powers,
“ Be they not back'd by those that should be ours,”
High on his rock shall BRITAIN'S GENIUS stand,
Scatter the crowded hosts, and vindicate the land.

CANNING.—New Morality.

As round our isle the azure billow roars,
From all the world dividing Britain's shores,
Within its fence be Britain's nations join'd,
A world themselves, yet friends of human-kind.

PYE.—Alfred, Book VI. Line 99.

ENGLAND.—The Ocean is the grand vehicle of trade, and the uniter of distant nations. To us it is peculiarly kind, not only as it wafts into our ports the harvests of every climate, and renders our island the centre of traffic, but also as it secures us from foreign invasions by a sort of impregnable intrenchment.

HARVEY.—Reflections on a Flower Garden.

The storehouse of the world.

DR. YOUNG.—Busiris, Act I. (The King.)

England, of all countries in the world,
Most blind to thine own good.

RANDOLPH.—The Muses' Looking-glass, Act III.
Scene 2.

Hail, land of bowmen! seed of those who scorn'd
To stoop the neck to wide imperial Rome:
O dearest half of Albion sea-walled.

ALBANIA.—Quoted by Scott, Fair Maid of Perth,
Chap. XXVI.

It is most meet we arm us 'gainst the foe:
For peace itself should not so dull a kingdom,
But that defenses, musters, preparations,
Should be maintain'd, assembled, and collected,
As were a war in expectation.

SHAKSPERE.—King Henry V., Act II. Scene 4.
(The Dauphin to the French King.)

Poor England! thou art a devoted deer,
Beset with every ill but that of fear.
The nations hunt; all mock thee for a prey;
They swarm around thee, and thou stand'st at bay.

COWPER.—Table Talk, Line 363.

O England! model to thy inward greatness
Like little body with a mighty heart,
What might'st thou do, that honour would thee do,
Were all thy children kind and natural?

SHAKSPERE.—Chorus to King Henry V., Act II.

May he be suffocate,
That dims the honour of this warlike isle!

SHAKSPERE.—King Henry VI., Part II. Act I.
Scene 1. (York on Suffolk's conduct in relinquishing Anjou and Maine to Naples.)

The Lord confound you and all your devices that would ruin our nation.

SWIFT.—Drapier's Letter to Wm. Wood, signed
Hibernicus.

ENGLAND.—There learned arts do flourish in great honour,
 And poets' wits are had in peerless price ;
 Religion hath lay power, to rest upon her,
 Advancing virtue, and suppressing vice.
 For end all good, all grace there freely grows,
 Had people grace it gratefully to use :
 For God his gifts there plenteously bestows,
 But graceless men them greatly do abuse.
 SPENSER.—Colin Clout.

England ! with all thy faults, I love thee still—
 My country ! and while yet a nook is left,
 Where English minds and manners may be found,
 Shall be constrain'd to love thee.

COWPER.—The Task, Book II.

Be England what she will,
 With all her faults she is my country still.
 CHURCHILL.—The Farewell.

Where I first drew my vital breath.
 CORNEILLE.—See Ramage's Beautiful Thoughts
 from French authors.

Without one friend, above all foes,
 Britannia gives the world repose.
 COWPER.—Miscellaneous Poems.
 (To Sir Joshua Reynolds.)

ENGLISHMEN.—It was always yet the trick of our English
 nation, if they have a good thing, to make it too common.
 SHAKSPERE.—King Henry IV., Part II. Act I.
 Scene 2. (Falstaff to the Chief Justice.)

Ay—give these fellows a good thing, and they never know when
 to have done-with it.
 SHERIDAN.—The Critic, Act II. Scene 1.

I think by some odd gimmicks or device,
 Their arms are set like clocks, still to strike on ;
 Else ne'er could they hold out so as they do.
 SHAKSPERE.—King Henry VI., Part I. Act I.
 Scene 2. (Reignier to Alençon.)

A strange fish ! Were I in England now (as once I was,) and had
 but this fish painted, not a holiday fool there but would give a
 piece of silver ; there would this monster make a man ; any
 strange beast there makes a man ; when they will not give a
 doit to relieve a lame beggar, they will lay out ten to see a
 dead Indian.

SHAKSPERE.—Tempest, Act II. Scene 2.
 (Trinculo.)

ENGLISHMEN.—The lab'ring poor in spite of double pay,
Are saucy, mutinous, and beggarly ;
So lavish of their money and their time,
That want of forecast is the nation's crime.
Good drunken company is their delight ;
And what they get by day they spend by night.

DEFOE.—The True-born Englishman, Part II.

Seldom contented, often in the wrong,
Hard to be pleased at all, and never long.

DEFOE.—Ibid.

Apt to revolt, and willing to rebel,
And never are contented when they're well.

DEFOE.—Ibid.

ENJOYMENT.—A day of such serene enjoyment spent,
Were worth an age of splendid discontent.

JAMES MONTGOMERY.—Greenland.

ENMITY.—'Tis death to me to be at enmity ;
I hate it, and desire all good men's love.

SHAKSPERE.—King Richard III., Act II., Scene 1.
(When Duke of Gloucester.)

I do not know that Englishman alive
With whom my soul is any jot at odds,
More than the infant that is born to-night ;
I thank my God for my humility.

SHAKSPERE.—Ibid.

(Richard when Duke of Gloucester.)

ENOUGH.—Enough to press a royal merchant down.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(The Duke of Venice.)

Enough to weigh a nation down.

CHURCHILL.—The Duellist, Book I. Line 52.

Enough, and more than enough.

DR. PARR.—In his Spital Sermon ; and HORACE to
his patron Mæcenæas.

We gape, we grasp, we gripe, add store to store ;
Enough requires too much ; too much craves more.

QUARLES.—Book II., No. II. Line 7.

ENVY.—Base envy withers at another's joy,
And hates that excellence it cannot reach.

THOMSON.—Spring.

Which merit and success pursues with hate,
And damns the worth it cannot imitate.

CHURCHILL.—The Rosciad, Line 129.

ENVY.—That incessant envy wherewith the common rate of mankind pursues all superior natures to their own.

SWIFT.—To Bolingbroke, 19th Decr. 1719.

How vain is worth ! how short is glory's date !

CHURCHILL.—Epi. to Hogarth, Line 48.

Thy danger chiefly lies in acting well ;

No crime's so great as daring to excel.

CHURCHILL.—Ibid, Line 51.

One common fate we both must prove ;

You die with envy, I with love.

GAY.—Fable XLV. Line 29.

Envy will merit, as its shade pursue,

But, like a shadow, proves the substance true.

POPE.—On Criticism, Line 466.

In beauty faults conspicuous grow ;

The smallest speck is seen on snow.

GAY.—Fable XI. Line 1.

To all apparent beauties blind,

Each blemish strikes an envious mind.

GAY.—Ibid. Line 37.

Envy, eldest born of hell, embu'd

Her hands in blood, and taught the sons of men

To make a death which nature never made,

And God abhorr'd.

DR. PORTEUS.—Poem on Death.

There is not a passion so strongly rooted in the human heart as envy !

SHERIDAN.—The Critic, Act I. Scene 1.

Though every friend be fled ;

Lo ! envy waits, that lover of the dead.

TICKELL.—On the death of Cadogan.

And when with envy Time transported,

Shall think to rob us of our joys ;

You'll in your girls again be courted ;

And I'll go wooing in my boys.

J. G. COOPER.—Winifreda. ("Away ! Let nought to love displeasing.")

EPHRAIM.—Ephraim is a cake not turned.

HOSEA.—Chap. vii. Ver. 8.

EPITAPHS.—Fine epitaphs on knaves deceased.

GREEN.—The Spleen, Line 110.

EPITHETS.—Sure if I *reprehend* any thing in this world, it is the use of my *oracular* tongue, and a nice *derangement* of *epitaphs*.

SHERIDAN.—The Rivals, Act III. Scene 3.

EPITOME.—A man so various, that he seem'd to be
Not one, but all mankind's epitome :
Stiff in opinions, always in the wrong ;
Was every thing by starts, and nothing long ;
But, in the course of one revolving moon,
Was chemist, fiddler, statesman, and buffoon :
Then all for women, painting, rhyming, drinking,
Besides ten thousand freaks that died in thinking.

DRYDEN.—Absalom and Ahithophel, Part I.
Line 545.

Railing and praising were his usual themes ;
And both, to shew his judgment, in extremes ;
So over violent, or over civil,
That every man with him was god or devil.

IBID.—Line 555.

EQUAL.—Young Celadon
And his Amelia were a matchless pair :
With equal virtue form'd and equal grace,
The same, distinguish'd by their sex alone :
Hers the mild lustre of the blooming morn,
And his the radiance of the risen day.

THOMSON.—Summer, Line 1171.

ERMINE.—Spots on ermine beautify the skin.
COLLINS.—Eclogue I. Line 38. (Selim.)

ERR.—Good-nature and good-sense must ever join ;
To err is human —to forgive divine.

POPE.—Essay on Criticism, Part II. Line 525.

ERRED.—The best may slip, and the most cautious fall ;
He's more than mortal that ne'er err'd at all.

POMFRET.—Love Triumphant.

Thou Power unknown, if I have err'd forgive ;
My infancy was taught what I believed.

DRYDEN.—Conquest of Granada, Part II. Act V.
Scene 2.

ERRORS.—If to her share some female errors fall,
Look on her face, and you'll forget 'em all.

POPE.—Rape of the Lock, Canto II.

Spare his error for his virtue's sake.

WHITEHEAD.—Prol. to the Orphan of China.

Errors, like straws upon the surface flow ;
He who would search for pearls, must dive below.

DRYDEN.—Prol. to All for Love, Line 25.

Straw-like trifles on life's common stream.

DR. YOUNG.—Night 2nd, Line 78.

ESCAPE.—Escape for thy life; look not behind thee, neither stay thou in all the plain;—But his wife looked back from behind him, and she became a pillar of salt.

GENESIS, Chap. xix. Verses 17, 26.

Lest life should fail in looking back.

TENNYSON.—In Memoriam, 45, v. 1.

ESCORT.—Come, girls! this gentleman will *exhort* us.—

Come, sir, you're our *envoy*—lead the way and we'll *precede*.

SHERIDAN.—The Rivals, Act V. Scene 1.

ESTATES.—Oh, gods, that easy grant men great estates,
But hardly grace to keep them.

MARLOWE.—Lucan, Book I.

(Bell's Ed. Page 251.)

ETERNITY.—Eternity! thou pleasing, dreadful thought!
Through what variety of untried being,
Through what new scenes and changes must we pass?
The wide, th' unbounded prospect lies before me,
But shadows, clouds, and darkness rest upon it,
Here will I hold.

ADDISON.—Cato, Act V. Scene 1.

Eternity, depending on an hour.

DR. YOUNG.—Night VIII. Line 1360.

EUROPE.—Of which all Europe rings from side to side.

MILTON.—Sonnet 32, last line, (In Liberty's
Defence.)

EUXINE.—There's not a sea the passenger e'er pukes in,
Turns up more dangerous breakers than the Euxine.

BYRON.—Don Juan, Canto V. Stanza 5.

EVE.—They thought no ill:

So hand in hand they passed, the loveliest pair
That ever since in love's embraces met;
Adam the goodliest man of men since born
His sons, the fairest of her daughters Eve.

MILTON.—Paradise Lost, Book IV.

Neither her outside form'd so fair, nor aught
So much delights me, as those graceful acts,
Those thousand decencies that daily flow
From all her words and actions.

MILTON.—Paradise Lost, Book VIII. Line 596.

He, midst the graceful, of superior grace,
And she the loveliest of the loveliest race.

TICKELL.—To Mrs. Lowther.

Her virtue and the conscience of her worth,
That would be woo'd, and not unsought be won.

MILTON.—Paradise Lost, Book VIII. Line 502.

EVENING.—How still the evening is,
As hush'd on purpose to grace harmony!

SHAKSPERE.—*Much Ado About Nothing*, Act II.
Scene 3. (Claudio.)

Now came still Evening on, and Twilight gray
Had in her sober livery all things clad.

MILTON.—*Paradise Lost*, Book IV. Line 598.

And now declining with his sloping wheels,
Down sunk the sun behind the western hills.

POPE.—*The Odyssey*, Book II. Line 436.

EVENTS.—Certain signs precede certain events.

CICERO.—*Certis rebus*, &c.

'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.

CAMPBELL.—*Lochiel*.

Great events have sent before them their announcements.

CALDERON.—*Life's a dream*, by Trench, Act III.

This is a time of no events. Not a robbery or murder to be had.

SWIFT.—To Dr. Stopford, 26th November, 1725.

EVIL.—None are all evil.

BYRON.—*The Corsair*, Canto I. Stanza 12.

Evil is wrought by want of thought,
As well as want of heart.

THOS. HOOD.—*The Lady's Dream*, last verse but one.

The privilege that rich men have in evil,
Is, that they go unpunish'd to the devil.

MAY.—*The Old Couple*, Act V.

Evil, be thou my good.

MILTON.—*Paradise Lost*, Book IV. Line 110.

From seeming evil still educing good.

THOMSON.—*A Hymn*, Line 114.

On adamant our wrongs we all engrave,
But write our benefits upon the wave.

KING.—*Art of Love*, Line 971.

Men's evil manners live in brass; their virtues we write in water.

SHAKSPERE.—*King Henry VIII.*, Act IV. Scene 2.
(Griffith to Queen Katherine.)

The evil that men do lives after them;
The good is oft interred with their bones.

SHAKSPERE.—*Julius Cæsar*, Act III. Scene 2.
(Anthony to the Citizens.)

EVIL.—The sins we do, people behold with optics,
Which shew them ten times more than common vices,
And often multiply them.

FLETCHER.—Thierry and Theoderet, Act 1. Scene 1.

EVILS.—Hoping, for my excuse, 'twill be confest,
That of two evils I have chose the least.

PRIOR.—To Mr. Harley.

Of *two evils* the less is always to be chosen.

THOMAS à KEMPIS.—Book III. Chap. XII. Div. 2.

A change of evils is thy good supreme;
Nor, but in motion, canst thou find thy rest.

DR. YOUNG.—Night VIII. Line 920.

'Twas always held, and ever will,
By sage mankind, discreeter,
To anticipate a lesser ill
Than undergo a greater.

SHENSTONE.—To the Memory of an Agreeable
Lady, Vol. I.

EXACT.— 'Tis hard to be
Exact in good, or excellent in ill;
Our will wants power, or else our power wants will.

DENHAM.—The Sophy.

EXAMPLE.—A fine example, master Gargle!

MURPHY.—The Apprentice, Act I.

EXCEL.—Born to excel, and to command!
As by transcendent beauty to attract
All eyes, so by pre-eminence of soul
To rule all hearts.

CONGREVE.—Mourning Bride, Act I. Scene 2.

She was formed to get the better of me in everything but
respecting and esteeming you.

MISS KELLY.—To Swift, Correspondence, p. 706, in
Roscoe's Life of Swift, Vol. II.

EXCELLENT.—It is excellent to have a giant's strength;
But it is tyrannous to use it like a giant.

SHAKSPERE.—Measure for Measure, Act II.
Scene 2. (Isabella to Angelo.)

EXCULPATE.—Now don't attempt to *extirpate* yourself from
the matter; you know I have proof *controvertible* of it.

SHERIDAN.—The Rivals, Act I. Scene 2.

EXERCISE.—Brown Exercise rejoiced to hear,
And Sport leapt up and seized his beechen spear.

COLLINS.—The Passions, Line 78.

Brown Exercise will lead thee where she reigns,
And with reflected lustre gild the plains.

SHENSTONE.—The Judgment of Hercules,
Line 340. (Alluding to Health.)

EXERCISES.—These exercises for my thoughts I find;
These labours are the chariots of my mind.

DENHAM.—Old Age, Part II. Line 451.

EX FUMO DARE LUCEM.—To give light from smoke.

HORACE.—Art of Poetry.

[Motto of the Liverpool Gas Company.]

One with a flash begins, and ends in smoke,
The other out of smoke brings glorious light.

ROSCOMMON.—HORACE'S Art of Poetry.

Sudden to glare, and in a smoke expire;
But rises from a cloud of smoke to light.

FRANCIS.—Ibid. Line 206.

EXHIBITION.—Have you seen my picture, Miss, that's in the
expedition room; you'll easily know it—it's o' the same side
with the image there—Venus the Methodist, I thinks they calls
it.

BICKERSTAFF and FOOTE.—Dr. Last and his Chariot,
Act II. Scene 8.

EXILE.—There came to the beach a poor exile of Erin.

CAMPBELL.—The Exile of Erin.

EXISTENCE.—Did man compute
Existence by enjoyment, and count o'er

Such hours 'gainst years of life, say, would he name threescore?

BYRON.—Childe Harold, Canto III. Stanza 34.

EXPECT.—We never expected any love from one another, and
so we were never disappointed.

SHERIDAN.—The Duenna, Act I. Scene 3.

EXPENSE.—'Tis use alone that sanctifies expense,
And splendour borrows all her rays from sense.

POPE.—Moral Essays, to Burlington, Epi. IV.
Line 179.

EXPRESSION.—Preserving the sweetness of proportion, and
expressing itself beyond expression.

BEN JONSON.—The Masque of Hymen.

EXTRAVAGANCE.—When parents put gold into the hands of youth, when they should put a rod under their girdle,—when instead of awe they make them past grace, and leave them rich executors of goods, and poor executors of godliness, then it is no marvel that the son being left rich by his father's will, becomes reckless by his own will.

JOHN LYLY.—Euphues, Page 34. (Reprint of 1865.)

EXTREMES.—Thus each extreme to equal danger tends,
Plenty as well as want can separate friends.

COWLEY.—The Davideis, Book III. Line 205.

The two extremes appear like man and wife,
Coupled together for the sake of strife.

CHURCHILL.—The Rosciad, Line 1005.

EYE.—An eye like Mars, to threaten or command.

SHAKSPERE.—Hamlet, Act III. Scene 4.

(Hamlet to his Mother.)

There lies more peril in thine eye
Than twenty of their swords.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

(To Juliet.)

Eyes, look your last!

Arms, take your last embrace!

SHAKSPERE.—Ibid., Act V. Scene 3.

(Romeo just before taking the poison.)

Her eye's dark charm 'twere vain to tell,
But gaze on that of the gazelle,
It will assist thy fancy well.

BYRON.—The Giaour, Line 485.

I have a good eye, uncle ; I can see a church by daylight.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 1.

The tuneful voice, the eye that spoke the mind,
Are gone, nor leave a single trace behind.

LLOYD.—The Actor.

She has an eye that could speak, though her tongue were silent.

AARON HILL.—Snake in the Grass, Scene 1.

Her eye in silence hath a speech
Which eye best understands.

SOUTHWELL.—Love's Servile Lot.

EYELESS.—Ask for this great deliverer now, and find him
Eyeless, in Gaza at the mill with slaves.

MILTON.—Samson Agonistes, Line 41.

EYES.—I scarcely can believe my ears or eyes,
Or find out Cibber through the dark disguise.

CHURCHILL.—The Rosciad, Line 801.

He travels with his eyes.

DR. WALTER HARTE.—Eulogius.

We credit most our sight; one eye doth please
Our trust far more than ten ear witnesses.

HERRICK.—The Hesperides, Aphorism, No. 158.

He's not to be commended

Who trusts another any further than he sees.

RILEY's Plautus, Vol. II. Truculentus, Act II.

Scene 2.

I ne'er could any lustre see
In eyes that would not look on me;
I ne'er saw nectar on a lip,
But where my own did hope to sip.

SHERIDAN.—The Duenna, Act I. Scene 2.

'Twas from Kathleen's eyes he flew,—
Eyes of most unholy blue!

TOM MOORE.—Irish Melodies, "By that Lake."
Line 9.

Her blue eyes sought the west afar,
For lovers love the western star.

WALTER SCOTT.—The Lay of the Last Minstrel,
Canto III. Stanza 24, last Lines.

With eyes

Of microscopic power, that could discern
The population of a dew-drop.

JAMES MONTGOMERY.—The Pelican Island,
Canto VII.

Her eyes are homes of silent prayer.

TENNYSON.—In Memoriam, 32, Verse 1.

FACE.—In her face excuse came prologue, and apology too
prompt.

MILTON.—Paradise Lost, Book IX. Line 853.

It is not night when I do see your face.

SHAKSPERE.—Midsummer N. D., Act II. Scene 2.
(Helena to Demetrius.)

Your face, my thane, is as a book, where men may read strange
matters.

SHAKSPERE.—Macbeth, Act I. Scene 5.
(Lady Macbeth to her husband.)

Each man wears three nations in his face.

DRYDEN.—Prol. to Cæsar Borgia.

FACE.—Can't I another's face commend,
And to her virtues prove a friend,
But instantly your forehead lours,
As if her merit lessen'd yours?

EDWARD MOORE.—The Farmer, and Spaniel, and
Cat, Line 5.

O, that deceit should dwell in such a gorgeous palace!

SHAKSPERE.—Romeo and Juliet, Act III. Scene 2.
(Juliet on hearing that Romeo had slain Tybalt.)

Was ever book containing such vile matter
So fairly bound?

SHAKSPERE.—Ibid. (Juliet on the same occasion.)

O, what a goodly outside falsehood hath!

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Antonio aside to Bassanio.)

A face without a heart.

SHAKSPERE.—Hamlet, Act IV. Scene 7.
(The King to Laertes.)

He lives to build, not boast a generous race;
No tenth transmitter of a foolish face.

SAVAGE.—The Bastard, Line 7.

Her face was like an April morn,
Clad in a wintry cloud;
And clay-cold was her lily hand,
That held her sable shroud.

MALLET.—Margaret's Ghost, 3 Percy Rel. 392.

Yet no cold vot'ress of the cloister she,
Warm her devotion, warm her charity;
The face the index of a feeling mind,
And her whole conduct rational and kind.

CRABBE.—Tales of the Hall, Book XVI.

'Tis not thy face, though that by nature's made
An index to thy soul, though there display'd
We see thy mind at large, and through thy skin
Peeps out that courtesy which dwells within.

CHURCHILL.—The Dedication.

Oh! could you view the melody
Of every grace,
And music of her face,
You'd drop a tear.

LOVELACE.—(Orpheus mourning for his wife.)

Who cannot read that book?

CRABBE.—The Borough, Letter 14.

FACE.— There's no art
To find the mind's construction in the face ;
He was a gentleman on whom I built
An absolute trust.

SHAKSPERE.—Macbeth, Act 1. Scene 4. (Duncan
alluding to Cawdor, whom he had executed.)

Open, candid, and generous, his heart was the constant companion
of his hand, and his tongue the artless index of his mind.

GEORGE CANNING.—Microcosm, No. XIX.

19th March, 1797.

O, what may man within him hide,
Though angel on the outward side.

SHAKSPERE.—Measure for Measure, Act III. Scene 2.
(The Duke on Angelo.)

So nature has decreed : so oft we see
Men passing fair, in outward lineaments
Elaborate ; less, inwardly, exact.

J. PHILLIPS.—Cider, Book I.

Eusthenes judged men by their features.

THEOCRITUS.—Buckley, Page 160.

It strikes the eye more than the mind.

SENECA.—Epistle 5.

His face was of that doubtful kind,
That wins the eye but not the mind.

SCOTT.—Rokeby, Canto V. Stanza 16.

No more can you distinguish of a man
Than of his outward show ; which, God he knows,
Seldom or never jumpeth with the heart.

SHAKSPERE.—King Richard III., Act III. Scene 1.
(Richard to the Prince of Wales.)

Her face all red and white, like the inside of a shoulder of mutton.

FOOTE.—The Knights, Act I.

That same face of yours looks like the title-page to a whole volume
of roguery.

COLLEY CIBBER.—She Would and She Would Not,
Act III.

To his eye
There was but one beloved face on earth,
And that was shining on him,

BYRON.—The Dream, Sect. II.

All, all are gone, the old familiar faces.

CHARLES LAMB.—From one of his letters.

FACT.—The fact was altogether *false*.

SWIFT.—Letter from Capt. Gulliver to his cousin.
(Gulliver's Travels.)

FAIL.—His failings lean'd to virtue's side.

GOLDSMITH.—Deserted Village, Line 164.

Mac.—If we should fail——

Lady.—

We fail!

But screw your courage to the sticking-place,

And we'll not fail.

SHAKSPERE.—Macbeth, Act I. Scene 7.

FAINT.—Faint heart ne'er won fair lady.

KING.—Orpheus and Eurydice, Line 134.

And let us mind faint heart ne'er wan

A lady fair.

BURNS.—To Dr. Blacklock.

So play the foolish throngs with one that swoons,

Come all to help him, and stop the air

By which he should revive.

SHAKSPERE.—Measure for Measure, Act II. Scene 4.

(Angelo before his interview with Isabella.)

FAIR.—None but the brave deserves the fair.

DRYDEN.—Alexander's Feast, Verse 1.

Is she not passing fair?

SHAKSPERE.—Two Gentlemen of Verona, Act IV.

Scene 4. (Silvia to Julia.)

Oh! what perfections must that virgin share,

Who fairest is esteem'd, where all are fair!

PRIOR.—Henry and Emma, Line 72.

TOM MOORE.—Sovereign Woman, Vol. IX. Page 413.

Oh, you paragon!—Angels must paint to look as fair as you.

REYNOLDS.—The Dramatist, Act IV. Scene 1.

Is not she more than mortal can desire?

As Venus lovely, and as Dian chaste?

LEE.—Alexander the Great, Act I. Scene 1.

What is so fair, so exquisitely good?

Is she not more than painting can express,

Or youthful poets fancy when they love?

ROWE.—The Fair Penitent, Act III. Scene 1.

He loved her foul, that he might make her fair.

AUGUSTINE.—On Christ's love to his Church.

FAITH.—A maxim in law has more weight in the world than
an article of faith.

SWIFT.—On Bishops' Leases. (Roscoe's Life of Swift.)

FAITH.—The Americans have no faith—
They rely on the power of a dollar :
They are deaf to a sentiment.

EMERSON.—*Man a Reformer*, 121.

Let none henceforth seek needless cause to approve
The faith they owe ; when earnestly they seek
Such proof, conclude they then begin to fail.

MILTON.—*Paradise Lost*, Book IX. Line 1140.

For modes of faith let graceless zealots fight,
His can't be wrong whose life is in the right.

POPE.—*Essay on Man*, Epi. III. Line 305.

Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony ;
There are no tricks in plain and simple faith.

SHAKSPERE.—*Julius Cæsar*, Act IV. Scene 2.
(Brutus to Lucilius.)

There is no more faith in thee than in a stewed prune.

SHAKSPERE.—*King Henry IV.*, Part I. Act III.
Scene 3. (Falstaff to the Hostess.)

On argument alone my faith is built.

DR. YOUNG.—*Night IV.*, Line 742.

Faith builds a bridge from this world to the next.

DR. YOUNG.—*Night VIII*. Line 717.

FAITHFUL.— Faithful found
Among the faithless, faithful only he.

MILTON.—*Paradise Lost*, Book V. Line 896.

Is this he whom once alone of many I found faithful.

SOPHOCLES.—*Electra*. (Buckley's Transl. p. 155.)

FALL.—I am not now in fortune's power,—
He that is down can fall no lower.

BUTLER.—*Hudibras*, Part I. Canto III. Line 877.

A brave man struggling in the storms of fate,
And greatly falling with a falling state.

POPE.—*Prol. to Addison's Cato*, Line 21.

What a falling off was there !

SHAKSPERE.—*Hamlet*, Act I. Scene 5.
(The Ghost to Hamlet on his mother's marriage.)

O, what a fall was there, my countrymen !

SHAKSPERE.—*Julius Cæsar*, Act III. Scene 2.
(Antony to the Citizens.)

FALL.—Those hands were joined with mine, to raise the wall
Of tottering Troy, now nodding to her fall.

DRYDEN.—Ovid's *Meta.* Book XII.; The *Æneid*,
Book II.; POPE—*Essay on Man*, Epi. IV.;
HOMER—Book II. Line 17; DR. JOHNSON—
Irene; GRAY—*Ruins at Kingsgate*; STEPNEY—
Ode IX.; SCOTT—*Last Minstrel*, Canto VI.

FALLEN.—Fallen from his high estate.

DRYDEN.—*Alexander's Feast*, Stanza 4.

FALSE.—

As for you,

Say what you can, my false o'erweighs your true.

SHAKSPERE.—*Measure for Measure*, Act II. Scene 4.
(Angelo to Isabella.)

None speaks false, when there is none to hear.

BEATTIE.—*The Minstrel*, Book II. Verse 24, Line 5.

FALSEHOOD.—O, what a goodly outside falsehood hath!

SHAKSPERE.—*Merchant of Venice*, Act I. Scene 3.
(Antonio to Bassanio.)

Falsehood and fraud shoot up in every soil,
The product of all climes.

ADDISON.—*Cato*, Act IV. Scene 4.

FAME.—Above all Greek, above all Roman fame.

POPE.—*To Augustus*, Book II. Epi. I. Line 26.

Above any Greek or Roman *name*.

DRYDEN.—*On Lord Hastings*.

What rage for fame attends both great and small!
Better be d—d than be not nam'd at all!

WALCOT.—*Ode IX.* Ver. 2. A.D. 1784.

Fame is swiftest still when she goes laden
With news of mischief.—

Thus are we Fortune's pastimes; one day live
Advanc'd to heaven by the people's breath;
The next, hurl'd down into th' abyss of death.

MAY.—*The Old Couple*, Act V.

He lives in fame that died in virtue's cause.

SHAKSPERE.—*Titus Andronicus*, Act I. Scene 2.
(Lucius.)

Death, courage, honour, makes thy soul to live,
Thy soul to live in heaven, thy name in tongues of men.

HENRY CONSTABLE.—*Sonnet to Sir Philip Sidney's*
soul.

Nor fame I slight, nor for her favours call:
She comes unlook'd for, if she comes at all.

POPE.—*Temple of Fame*, Line 513.

FAME.— There is who feels for fame,
And melts to goodness.

POPE.—Epilogue to Satires, Line 65.

[A fine compliment; the expression shewing that fame was but his second passion.—GILFILLAN, *Editor of the British Poets.*]

And yet, after all, what is posthumous fame? Altogether vanity.

ANTONINUS.—Riley's Class. Dict. 552.

What is the end of fame? 'Tis but to fill
A certain portion of uncertain paper.

BYRON.—Don Juan, Canto I. Stanza 218.

FAMOUS.—I awoke one morning, and found myself famous.

BYRON.—(In his Memoranda on the reception of
Childe Harold by the public.)

Some frenchified or outlandish Monsieur, who hath nothing else
to make him *famous*, I should say *infamous*, but, &c. &c.

PRYNNE.—The unloveliness of love-locks, p. 27.

FAN.—If I were now by this rascal, I could brain him with his
lady's fan.

SHAKSPERE.—King Henry IV., Part I. Act II.

Scene 3. (Hotspur reading a Letter.)

FANCY.—Tell me where is fancy bred,

Or in the heart, or in the head?

How begot, how nourished?

SHAKSPERE.—Merchant of Venice, Act III. Scene 2.

(A Song.)

In maiden meditation, fancy free.

SHAKSPERE.—Midsummer Night's Dream, Act II.

Scene 2. (Oberon to Puck.)

Pacing through the forest, chewing the food of sweet and bitter
fancy.

SHAKSPERE.—As You Like It, Act IV. Scene 3.

(Oliver to Celia.)

Chew on fair fancy's food: nor deem unmeet

I will not with a bitter chase the sweet.

ARIOSTO.—Orlando Furioso, Canto III. Stanza 62.

(Rose's Translation.)

Chew the cud of politics.

SWIFT.—Tale of a Tub, Sec. 2.

An old hat, and the humour of forty fancies pricked in't for a
feather.

SHAKSPERE.—Taming of the Shrew, Act III.

Scene 2. (Biondella's Description of Petruchio's
lackey.)

FANCY.—A confused mass of thoughts, tumbling over one another in the dark; when the fancy was yet in its first work, moving the sleeping images of things towards the light, there to be distinguished and then either chosen or rejected by the judgment.

DRYDEN.—Dedication to the “Rival Ladies.”

When the fancy labouring for a birth,
With unfelt throes brings its rude issue forth,
How often, when imperfect shapeless thought
Is by the judgment into fashion wrought,
Like colours undistinguished in the night,
Till the dark images moved to the light,
Teach the discerning faculty to choose,
Which it had best adopt and which refuse.

OLDHAM.—Letter to a Friend.

As yet 'tis but a chaos
Of darkly brooding thoughts: my fancy is
In her first work, more nearly to the light,
Holding the sleeping images of things
For the selection of the pausing judgment.

BYRON.—Marino Faliero, (The Doge *solus*,)
Act I. Scene 2.

FAR.—Beneath the good how far—but far above the great.

GRAY.—Progress of Poesy, Last Line.

Far fetch'd and little worth.

COWPER.—The Task, Book I. Line 243.

Thus far into the bowels of the land
Have we march'd on without impediment.

SHAKSPERE.—King Richard III., Act V. Scene 2.
(Richmond.)

Far from the haunts of men or eye of day.

SHEENSTONE.—Love and Honour, Line 30.

FARCE.—What dear delight to Britons farce affords!
Ever the taste of mobs, but now of lords.

POPE.—To Augustus. (Imitation of Horace,
Epi. 1. Book 2.)

FARDELS.—Who would fardels bear,
To grunt and sweat under a weary life;
But that the dread of something after death,
The undiscovered country, from whose bourn
No traveller returns, puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of?

SHAKSPERE.—Hamlet, Act III. Scene 1.
(Soliloquy.) See “Conscience.”

FAREWELL.—Her tears in freedom gush'd:
Big—bright – and fast, unknown to her they fell;
But still her lips refused to send—"Farewell!"
For in that word—that fatal word—howe'er
We promise—hope—believe—there breathes despair.

BYRON.—The Corsair, Canto I. Stanza 15.

Fare thee well! and if for ever,
Still for ever fare *thee well*:
Even though unforgiving, never
'Gainst thee shall my heart rebel.

BYRON.—Fare thee well.

Farewell! "But not for ever."

COWPER—Monumental Inscription to Northcote.

1. Farewell at once; for once, for all, and ever.
2. Well, we may meet again.

SHAKSPERE.—King Richard II., Act II. Scene 2.
(Bushy to Green.)

If we do meet again, why we shall smile;
If not, why then this parting was well made.

SHAKSPERE.—Julius Cæsar, Act V. Scene 1.
(Brutus to Cassius.)

Give me your hand first: fare you well.

SHAKSPERE.—Julius Cæsar, Act V. Scene 5.
(Strato to Brutus.)

So, farewell hope, and with hope farewell fear,
Farewell remorse: all good to me is lost.

MILTON.—Paradise Lost, Book IV. Line 108.

Farewell the tranquil mind! farewell content!
Farewell the plumed troops, and the big wars
That make ambition virtue.

SHAKSPERE.—Othello, Act III. Scene 3.
(To Iago.)

O, farewell!

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner; and all quality,
Pride, pomp, and circumstance of glorious war!
Farewell! Othello's occupation's gone!

SHAKSPERE.—Othello, Act III. Scene 3.
(To Iago.) See Sheridan's parody on these
beautiful lines in the Epilogue to "The School
for Scandal."

FAREWELL.—Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honours thick upon him:
The third day comes a frost, a killing frost;
And when he thinks, good easy man, full surely
His greatness is a-ripening—nips his root,
And then he falls, as I do.

SHAKSPERE.—King Henry VIII., Act III.
Scene 2. (Wolsey *solus*.)

FAST.—Fast bind, fast find.

CHURCHILL.—The Ghost, Book IV.
Fast bind, fast find;

A proverb never stale in thrifty mind.

SHAKSPERE.—Merchant of Venice, Act II.
Scene 5. (Shylock.)

As Tammie glowr'd, amazed and curious,
The mirth and fun grew fast and furious.

BURNS.—Tam O'Shanter, Line 143.

FASTING.—Who can believe with common sense,
A bacon slice gives God offence;
Or, how a herring hath a charm
Almighty vengeance to disarm?
Wrapt up in majesty divine,
Does he regard on what we dine?

SWIFT.—Epigram from the French.

FATE.—All human things are subject to decay,
And when fate sunmons, monarchs must obey.

DRYDEN.—Mac Flecknoe, Line 1.

With equal pace, impartial fate
Knocks at the palace as the cottage gate.

FRANCIS.—HORACE, Book I., Ode IV. Line 17.

Fate steals along with silent tread,
Found oftenest in what least we dread;
Frowns in the storm with angry brow,
But in the sunshine strikes the blow

COWPER.—Tale of the Raven, Line 36.

To bear is to conquer our fate.

CAMPBELL.—On visiting a scene in Argyleshire,
Last Line.

Matrons who toss the cup, and see
The grounds of Fate in grounds of Tea.

CHURCHILL.—The Ghost, Line 117.

Prophecy is no fatalism.

AUGUSTINE.—“*Predixi non fixi*.”

FATHER.—It is a wise father that knows his own child.

SHAKSPERE.—*Merchant of Venice*, Act II. Scene 2.
(*Launcelot.*)

No one ever knew his own father.

BUCKLEY'S Homer.—*The Odyssey*, Book I. Page 8.

1. Art thou his father?

2. Ay, sir; so his mother says, if I may believe her.

SHAKSPERE.—*Taming of the Shrew*, Act V.
Scene 1. (*Vicentio and Petruchio.*)

My father,—methinks, I see my father.

SHAKSPERE.—*Hamlet*, Act I. Scene 2.
(*To Horatio.*)

I know you are a faithful servant, Mr. Smith—I know you are;—
but you—you are not a father!

HOLCROFT.—*The Road to Ruin*, Act I. Scene 1.

1. I'll never speak to you more.

2. Bid me good-night, sir. Mr. Sulky here will bid me good-
night, and you are my father!

HOLCROFT.—*The Road to Ruin*, Act I. Scene 1.

Oh, who would be a father!

HOLCROFT.—*The Road to Ruin*, Act V. Scene 2.

SHAKSPERE.—*Othello*, Act I. Scene 1.

Oh, who would not be a father!

HOLCROFT.—*The Road to Ruin*, Act V. Scene 2.

FAULTS.—You shall find there

A man who is the abstract of all faults,

That all men follow.

SHAKSPERE.—*Anthony and Cleopatra*, Act I.
Scene 4. (*Cæsar to Lepidus.*)

Men have many faults;

Poor women have but two;

There's nothing good they say,

And nothing right they do.

ANONYMOUS.

Why beholdest thou the mote that is in thy brother's eye, but
perceivest not the beam that is in thine own eye?

ST. LUKE, Chap. vi. Ver. 41.

The faults of our neighbours with freedom we blame,
But tax not ourselves, though we practise the same.

CUNNINGHAM.—*The Fox, the Cat, and the Spider*;
and *CIBBER.*—*The Refusal*, Act III. *GAY.*—
The Turkey and Ant, Part I. Fable XXXVIII.
Line 1.

FAULTS.—Other men's sins we ever bear in mind ;
None sees the fardel of his faults behind.

HERRICK.—Hesperides, Aphorisms, No. 182.

Hence we're inevitably blind,
Relating to the bag behind,
But when our neighbours misdemean,
Our censures are exceeding keen.

PHÆDRUS.—Book IV. Fable IX., Ramage, Latin
Class. Quot. 286.

Best men are moulded out of faults.

SHAKSPERE.—Measure for Measure, Act V.
Scene 1.

Every man has a bag hanging before him, in which he puts his
neighbours' faults, and another behind him in which he stows
his own.

KNIGHT'S Shakspeare.—Coriolanus, Act II. Scene 1.
In Notis.

O that you could turn your eyes towards the napes of your necks,
and make but an interior survey of your good selves.

SHAKSPERE.—Coriolanus, Act II. Scene 1.
(Menenius to Brutus.)

In other men we faults can spy,
And blame the mote that dims their eye,
Each little speck and blemish find ;
To our own stronger errors blind.

GAY.—Fable XXXVIII. Line 1.

'Tis a meaner part of sense
To find a fault than taste an excellence.

ROCHESTER.—An Epilogue, Line 6.

None, none descends into himself, to find
The secret imperfections of his mind :
But every one is eagle-ey'd to see
Another's faults, and his deformity.

DRYDEN'S Persius.—Sat. IV.

Is she not a wilderness of faults and follies ?

SHERIDAN.—The Duenna, Act I. Scene 2.

Then gently scan your brother man,
Still gentler, sister woman ;
Tho' they may gang a kennin' wrang ;
To step aside is human !

BURNS.—Address to the Unco Guid, Verse 7.

They, then, who of each trip the advantage take,
Find but those faults which they want wit to make.

DRYDEN.—Prol. to Tyrannic Love, Line 24..

FAULTS.—O wad some pow'r the giftie gie us,
To see oursel's as others see us!

It wad frae mony a blunder free us,
And foolish notion.

BURNS.—To a Louse.

Breathe his faults so quaintly,
That they may seem the taints of liberty:
The flash and outbreak of a fiery mind.

SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

Bad men excuse their faults, good men will leave them.

BEN JONSON.—Catiline, Act III. Scene 2.

Excusing of a fault
Doth make the fault worse by the excuse.

SHAKSPERE.—King John, Act IV. Scene 2.
(Pembroke to Salisbury.)

FAVOURITE.—Eight times emerging from the flood,
She mew'd to every watery god,

Some speedy aid to send.

No Dolphin came, no Nereid stirr'd,

Nor cruel Tom, nor Susan heard,

A favourite has no friend!

GRAY.—On a Favourite Cat drowned, Verse 6.

FEAR.—The fear of the Lord is the beginning of wisdom.

PSALM cxi. Ver. 10.

The Fear of God is freedom, joy, and peace;
And makes all ills that vex us here to cease.

WALLER.—The fear of God, Canto I. Line 1.

Have you not mark'd a partridge quake,

Viewing the towering falcon nigh?

She cridles low behind the brake:

Nor would she stay: nor dares she fly.

PRIOR.—The Dove, Ver. 14.

So have I seen some fearful hare maintain

A course, till tired before the dog she lay;

Who stretch'd behind her, pants upon the plain,

Past power to kill, as she to get away.

DRYDEN.—Annus Mirabilis, Stanza 131.

With his loll'd tongue he faintly licks his prey;

His warm breath blows her flix up as she lies:

She trembling creeps upon the ground away,

And looks back to him with beseeching eyes.

DRYDEN.—Ibid. Stanza 132.

FEAR.—And now his shadow reach'd her as she run,
His shadow lengthen'd by the setting sun;
And now his shorter breath, with sultry air,
Pants on her neck, and fans her parting hair.

POPE.—Windsor Forest, Line 191.

(Lodona pursued by Pan.)

[Dryden and Pope have here evidently imitated Ovid in the 12th Fable of his *Meta*; where he describes Apollo pursuing Daphne, as when the greyhound has seen the hare in the open field, and the one by the speed of his legs pursues his prey, the other seeks her safety;—yet he that follows, aided by the wings of love, is the swifter, and denies her any rest; and is now just at her back as she flies, and is breathing upon her hair scattered upon her neck.—RILEY'S Ovid, Book I. Line 532.]

'Tis listening fear, and dumb amazement all.

THOMSON.—Summer.

Hang those that talk of fear.

SHAKSPERE.—Macbeth, Act V. Scene 3.

(To Seyton.)

Yet I do fear thy nature;

It is too full o' the milk of human kindness

To catch the nearest way.

SHAKSPERE.—Macbeth, Act I. Scene 5.

(Lady Macbeth reading her husband's Letter.)

FEAST.—There St. John mingles with my friendly bowl
The feast of reason and the flow of soul.

POPE.—Horace imitated, Sat. I. Line 127.

(To Fortescue.)

The latter end of a fray, and the beginning of a feast,
Fits a dull fighter and a keen guest.

SHAKSPERE.—King Henry IV., Part I. Act IV.

Scene 2. (Falstaff.)

They have been at a great feast of languages, and stolen the scraps.

SHAKSPERE.—Love's Labour's Lost, Act V.

Scene 1. (Moth to Costard.)

FEEL.—But spite of all the criticising elves,
Those who would make us feel, must feel themselves.

CHURCHILL.—The Rosciad, Line 961.

The well-sung woes will soothe my pensive ghost;
He best can paint them who shall feel them most.

POPE.—Eloisa to Abelard, Line 365.

He whom I feel, but want the power to paint.

JUVENAL.—Sat. vii. Line 56.

FEELING.—A vet'ran see ! whose last act on the stage
Entreats your smiles for sickness and for age ;
Their cause I plead ; plead it in heart and mind ;
A fellow-feeling makes one wondrous kind !

GARRICK.—Prologue to the "The Wonder," a play
by MRS. CENTLIVRE. MURPHY'S Life of Garrick,
Vol. II. Page 131.

FEET.—How beautiful upon the mountains are the feet of
him that bringeth glad tidings.

ISAIAH.—Chap. lii. Ver. 7.

Whose feet they hurt in the stocks ; the iron entered into his
soul.

PSALM cv. Ver. 18.

I heard his chains upon his legs as he turned his body to lay his
little stick upon the bundle. He gave a deep sigh ; I saw the
iron enter into his soul.

STERNE.—The Captive.

Who of you, then, would announce to those within the wished-for
presence of our common feet.

SOPHOCLES.—Trans. by Buckley. (Electra.)

O thou that hast the most welcome service of the feet.

SOPHOCLES.—Supra.

Her feet, beneath her petticoat,
Like little mice, stole in and out,

As if they fear'd the light ;

But oh ! she dances such a way,

No sun upon an Easter-day

Is half so fine a sight.

SIR JOHN SUCKLING.—A Ballad upon a Wedding,
Verse 8.

And the prettiest foot ; Oh if a man could but fasten his eyes to
her feet as they steal in and out, and play at bo-peep under her
petticoats, Ah ! Mr. Trapland ?

CONGREVE.—Love for Love, Act I. Scene 5. Valen-
tine to Trapland. (Suckling died before Congreve
was born.)

Her pretty feet like snails do creep

A little out, and then,

As if they played at bo-peep,

Did soon draw in again.

HERRICK.—The Hesperides, Amatory Odes,
No. 207.

FELICITY.—Still to ourselves in every place consign'd,
Our own felicity we make or find.

GOLDSMITH.—The Traveller, Line 431.

FELICITY.—Since every man who lives is born to die,
And none can boast sincere felicity,
With equal minds what happens let us bear,
Nor joy, nor grieve too much for things beyond our care.
Like pilgrims to the appointed place we tend;
The world's an inn, and death the journey's end.

DRYDEN.—Palemon and Arcite, Book III. Line 883.

FELL.—I do not love thee, Doctor Fell,
The reason why I cannot tell;
But this alone I know full well,
I do not love thee, Doctor Fell.

BROWNE.—Dialogues of the Dead; from Martial,
Epigram XXXIII.; 5 Notes and Queries 355.

From morn to noon he fell,
From noon to dewy eve.

MILTON.—Paradise Lost, Book I. Line 742.

FELLOW.—A fellow almost damn'd in a fair wife,
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster.

SHAKSPERE.—Othello, Act I. Scene 1.
(Iago to Roderigo.)

FENCE.—Plague on't; an I thought he had been valiant, and
so cunning in fence, I'd have seen him damned ere I'd have
challenged him.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Sir Andrew Aguecheek.)

FICTION.—As mere fiction as ever came from a traveller or a
newspaper.

FIELDING.—The Good-natured Man, Act II. Scene 2.

FIELDS.—'A habbled of green fields.

SHAKSPERE.—King Henry V., Act II. Scene 3.
(Mrs. Pistol to Bardolph.)

In those holy fields
Over whose acres walked those blessed feet,
Which fourteen hundred years ago were nailed,
For our advantage, on the bitter cross.

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 1. (The King to Westmoreland.)

FIEND.—So spake the Fiend, and with necessity,
The tyrant's plea, excus'd his devilish deeds.

MILTON.—Paradise Lost, Book IV. Line 393.

I pull in resolution; and begin to doubt.

SHAKSPERE.—Macbeth, Act V. Scene 5.
(To himself.)

FIGHT.—I'll fight till from my bones my flesh be hack'd.

SHAKSPERE.—Macbeth, Act V. Scene 3.

(To Seyton.)

He that fights and runs away,
Will live to fight another day.

ANONYMOUS.

[These lines are almost universally supposed to form a part of Hudibras. Butler has, indeed, two or three passages somewhat similar. For example,—

For those that run away, and fly,
Take place at least of th' enemy.

HUDIBRAS.—Part I., Canto III. Line 609.

And again—

For those that fly may fight again,
Which he can never do that's slain.

HUDIBRAS.—Part III., Canto III. Line 243.

Mr. Collet, however, refers us to a small volume of Poems by Sir John Mennes, written in the reign of Charles II., and says the original of the couplet may be traced to Demosthenes, who has a passage of which the English lines above are almost a literal translation.—*Relics of Literature*, page 185. But if we can trace the original idea to a much higher source than Demosthenes, we shall approach nearer to the author of the idea itself, whoever may have composed the couplet. In Plutarch's *Morals*, we are told that Archilochus (a famous Greek Poet and Musician, who lived three centuries prior to Demosthenes) set the example of fighting and flying, and said, "It is much easier to get a new buckler than a new existence." The translation of the lines of Archilochus, on excusing his cowardice, runs thus:—

Nature's, not honour's laws, we must obey:
This made me cast my shield away,
And by a prudent flight and cunning save
A life, which valour could not, from the grave.
A better buckler I can soon regain,
But who can get another life again?

ARCHILOCHUS.—Plutarch's *Morals*; Essay on the Laws, &c., of the Lacedemonians, Part I.; translated by Mr. John Pulleyn, Trinity College, Cambridge, 1684.

This fact seems to set at rest the question as to the originator of the saying, and brings us a little nearer to the author of the lines. In Murray's *Handbook of Familiar Quotations*, the fair compiler of that book gives a quaint couplet from a work of NICHOLAS UDALL, published in 1542, as follows:—

That same man that rennith awaie,
Maie again fight another daie.]

FINE.—Fine by degrees, and beautifully less.

PRIOR.—Henry and Emma.

Fine by defect, and delicately weak.

POPE.—Moral Essays, Epistle II. Line 43.

FINE.—False by degrees, and exquisitely wrong.

CANNING.—New Morality.

Fine words, I wonder where you stole 'em.

SWIFT.—Whitshed's Motto.

FINGER.—No man's pie is freed
From his ambitious finger.

SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(Buckingham.)

In faith I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 3. (Lady Percy to Hotspur.)

FIRE.—Behold, how great a matter a little fire kindleth!

ST. JAMES, Gen. Ep. Chap. iii. Ver. 5.

Fire that's closest kept burns most of all.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 2. (Lucetta.)

As from one fatal spark arise
The flames, aspiring to the skies,
And all the crackling wood consumes.

WHEELWRIGHT'S PINDAR.—3rd Pythian Ode.
Line 66.

A spark neglected makes a mighty fire.

HERRICK.—Hesperides, Aphorisms, No. 152.

SHAKSPERE.—King Henry VI., Part III. Act IV.
Scene 8. (Clifford to Warwick.)

From little spark may burst a mighty flame.

DANTE.—Paradiso, Canto I. Line 34. (Wright.)

From small fires comes oft no small mishap.

GEORGE HERBERT.—The Temple Artillery.

Fire in each eye, and papers in each hand,
They rave, recite, and madden round the land.

POPE.—Prologue to Satires.

And where two raging fires meet together,
They do consume the thing that feeds their fury.

SHAKSPERE.—Taming of the Shrew, Act II.
Scene 1. (Petruchio to his Father-in-law.)

The living ray of intellectual fire.

FALCONER.—The Shipwreck, Line 104.

FIRSTLINGS.—The very firstlings of my heart shall be
The firstlings of my hand.

SHAKSPERE.—Macbeth, Act IV. Scene I.
(Meditating the surprise of Macduff's Castle,
and the destruction of his line.)

FIST.—With his fist, instead of a stick,
Beat pulpit drum ecclesiastic.

BUTLER.—Hudibras, Elegy, Line 63.

Bring up thy van,
My heels are fettered, but my fist is free.

MILTON.—Samson Agonistes.

His withered fist still knocking at death's door.

SACKVILLE.—Mirror of Magistrates, Verse 17.

FIT.—Then comes my fit again.

SHAKSPERE.—Macbeth, Act III. Scene 4.

(On the escape of Fleance.)

Countess.—Will your answer serve fit to all questions?

Clodio.—As fit as ten groats is for the hand of an attorney.

SHAKSPERE.—All's well that Ends Well, Act II,
Scene 2.

FLATTERY.—O, that men's ears should be
To counsel deaf, but not to flattery!

SHAKSPERE.—Timon of Athens, Act I. Scene 2.
last lines.

FLED.—In haste he fled and so did they,
Each and his fear a sev'ral way.

BUTLER.—Hudibras, Part I. Canto II. Line 909.

FLEET.—The Spanish fleet thou canst not see——because
——It is not yet in sight!

SHERIDAN.—The Critic, Act II. Scene 2.

FLESH.—Infusing him with self and vain conceit,
As if this flesh, which walls about our life,
Were brass impregnable,—and humoured thus,
Comes at the last, and with a little pin
Bores through his castle walls and—farewell King!

SHAKSPERE.—King Richard II., Act III. Scene 2.
(To his Nobles.)

O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!

SHAKSPERE.—Hamlet, Act I. Scene 2.

(Soliloquy on the unprofitableness of the world,
the recent marriage of his mother, and the com-
parison between his uncle and his father.)

FLINT.—The fire i' the flint
Shows not till it be struck.

SHAKSPERE.—Timon of Athens, Act I. Scene 1.
(Poet.)

FLINT.—O, Cassius, you are yoked to a lamb
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius.)

So stubborn flints their inward heat conceal,
Till art and force th' unwilling sparks reveal.

CONGREVE.—To Dryden on his Poems, last lines
but two.

FLOGGING.—Had it not been for him, we should never have
known, that in the city of Athens children cried when they
were flogged: we owe that discovery to his profound erudition.

LE SAGE.—Gil Blas, Book II. Chap. IX.

FLOWERS.—Yet mournfully surviving all,
A flower upon a ruin's wall.

MRS. HEMANS.—The Brigand Leader, Verse 5.
Page 506.

Within the infant rind of this small flower,
Poison hath residence and med'cine power:
For this being smelt, with that part cheers each part,
Being tasted, slays all senses with the heart.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.
(Friar Laurence.)

Gather ye rose-buds while ye may,
Old time is still a-flying;
And this same flower which smiles to-day,
To-morrow will be dying.

HERRICK.—Hesperides to the Virgins, No. 93.

Fair and fragile as a flower,
Like one she passed away.

(From the inscription on the monument over the
remains of Dr. Muspratt's infant child in Smith-
down Cemetery, supposed to have been the
aspiration of its mother.—ED.)

My love is like a summer flower,
That wither'd in the wintry hour,
Born but of vanity and pride,
And with these sunny visions died.

SCOTT.—Lord of the Isles, Canto IV. Stanza 7.

Wert thou all that I wish thee, great, glorious, and free,
First flower of the earth, first gem of the sea,
I might hail thee with prouder, with happier brow,
But oh! could I love thee more deeply than now.

TOM MOORE.—Remember Thee, Vol. IV. Page 11.

FLOWERS.—Each flower of the rock, and each gem of the billow.

TOM MOORE.—The Fire Worshippers, Vol. VI.
Page 321.

Thou pearl of the Ocean! Thou gem of the Earth!

MONTGOMERY.—The Ocean, Vol. I.

Ramble a-field to brooks and bowers,
To pick up sentiments and flowers.

CHURCHILL.—The Ghost, Book III.

I made a posie, while the day ran by:

Here will I smell my remnant out, and tie

My life within this band.

But Time did beckon to the flowers, and they

By noon most cunningly did steal away,

And wither'd in my hand.

HERBERT.—Life, Verse 1.

The flowers are gone when the fruits appear to ripen.

POPE.—To Swift, 25th March, 1736.

Farewell, dear flowers, sweetly your time ye spent,

Fit, while ye lived, for smell or ornament,

And after death for cures.

HERBERT.—Life, Verse 3.

Love lies bleeding.

CAMPBELL.—O'Connor's Child.

Maidens call it love in idleness—

Fetch me that flower.

SHAKSPERE.—Midsummer Night's Dream, Act II.

Scene 2. (Oberon.)

WORDSWORTH, Vol. I. Page 213.

FLY.—Who quits a world where strong temptations try,

And since 'tis hard to combat, learns to fly!

GOLDSMITH.—Deserted Village, Line 101.

“Go!” says he, one day at dinner, to an overgrown one which had buzzed about his nose, and tormented him cruelly all dinner-time, and which, after infinite attempts, he had caught at last, as it flew by him; “I’ll not hurt thee,” says my uncle Toby, rising from his chair, and going across the room, with the fly in his hand—“I’ll not hurt a hair of thy head:—Go!” says he, lifting up the sash, and opening his hand as he spoke, to let it escape: “go, poor devil, get thee gone, why should I hurt thee? This world, surely, is wide enough to hold both thee and me.”

STERNE.—Tristram Shandy, Vol. II. Chap. XII.

FOE.—A foe to God was ne'er true friend to man,
Some sinister intent taints all he does.

YOUNG.—Night VIII. Line 704.

Curst be the verse, how well soe'er it flow,
That tends to make one worthy man my foe.

POPE.—Prol. to Satires, Line 283.

Alike reserv'd to blame, or to commend,
A timorous foe and a suspicious friend.

POPE.—To Arbuthnot, Prol. to Sat. Line 205.

He makes no friend who never made a foe.

TENNYSON.—Idylls of the King, "Elaine."

FOGGY.—Like foggy south, puffing with wind and rain.

SHAKSPERE.—As You Like It, Act III. Scene 5.

(Rosalind.)

For thee to speak and be obey'd
Are one; but only in the sunny south
Such sounds are utter'd and such charms display'd.

BYRON.—Dedication to the Prophecy of Dante, Line 10.

FOLLY.—All human wisdom to divine is folly;

This truth the wisest man made melancholy.

DENHAM.—Progress of Learning, Line 207.

Is folly then so old? Why, let me see
About what time of life may folly be?
Oh! she was born, by nicest calculation,
One moment after woman's first creation.

W. SPENCER.—Prol. to "Fashionable Friends."

(Metrical Miscellany.)

Sick of herself is folly's character,
As wisdom's is a modest self-applause.

DR. YOUNG.—Night VIII. Line 918.

Folly ends where genuine hope begins.

COWPER.—Hope, Line 637.

And must I ravel out
My weav'd up follies?

SHAKSPERE.—King Richard II., Act IV. Scene 1.

(The King to Northumberland.)

Whether the charmer sinner it, or saint it;
If folly grow romantic, I must paint it.

POPE.—Moral Essays, Epi. II. Line 15.

In hers or vice's casual road advance,
Thoughtless, the sinners or the saints of chance.

SHENSTONE.—The Judgment of Hercules, Line 27,
and see a song by Congreve beginning "Pious
Selinda."

FOLLY.—Thus in a sea of folly tost,
My choicest hours of life are lost.

SWIFT.—HORACE, Book II. Line 125.

FOOD.—Who provideth for the raven his food?
JOB, Chap. xxxviii. Ver. 41.

He giveth to the beast his food, and to the young ravens which
cry.

PSALM cxlvii. Ver. 9.

Food for powder, food for powder.

SHAKSPERE.—King Henry IV., Part I. Act IV.
Scene 2. (Falstaff.)

Even in its treasures he could find
Food for the fever of his mind.

SCOTT.—Lady of the Lake, Canto III. Stanza 6.

FOOL.—The fool doth think he is wise, but the wise man knows
himself to be a fool.

SHAKSPERE.—As You Like It, Act V. Scene 1.
(Touchstone.)

For every inch that is not fool is rogue.

DRYDEN.—Absalom and Ahithophel, Part II.
Line 463.

No creature smarts so little as a fool.

POPE.—Prol. to Satires, Line 84.

At thirty man suspects himself a fool;
Knows it at forty, and reforms his plan;
At fifty, chides his infamous delay,
Pushes his prudent purpose to resolve,
Resolves—and re-resolves; then dies the same.

YOUNG.—Night I. Line 418.

'Tis hard if all is false that I advance,
A fool must now and then be right by chance.

COWPER.—Conversation, Line 95.

Why should I play the Roman fool, and die
On mine own sword?

SHAKSPERE.—Macbeth, Act V. Scene 7.
(Before his combat with Macduff.)

A fool at forty is a fool indeed.

YOUNG.—Sat. II. Line 282.

The fool of nature, stood with stupid eyes
And gaping mouth, that testified surprise.

DRYDEN.—Cymon and Iphigenia.

FOOL.—A fool, a fool! I met a fool i' the forest,
 A motley fool; a miserable world;
 As I do live by food, I met a fool;
 Who laid him down and bask'd him in the sun,
 And rail'd on lady Fortune in good terms,
 In good set terms,—and yet a motley fool.—
 Motley's the only wear.

SHAKSPERE.—As You Like It, Act II. Scene 7.
 (Jacques.)

A French edition of a fool.

CAWTHORNE.—Equality of Human Conditions, Line 2.

The little foolery that wise men have makes a great show.

SHAKSPERE.—As You Like It, Act I. Scene 2.
 (Celia to Touchstone.)

FOOLS.—Young men *think* old men are fools; but old men *know*
 young men are fools.

CHAPMAN.—All Fools, Act V. Scene 1.

Fools are apt to imitate only the defects of their betters.

SWIFT.—Sermon 9. (Roscoe's Life of Swift.)

The world is grown so bad
 That wrens may prey where eagles dare not perch.

SHAKSPERE.—King Richard III., Act I. Scene 3.

While timorous knowledge stands considering,
 Audacious ignorance hath done the deed.

DANIEL.

Where men of judgment creep and feel their way,
 The positive pronounce without dismay.

COWPER.—Conversation, Line 145.

No place so sacred from such fops is barr'd,
 Nor is Paul's church more safe than Paul's churchyard:
 Nay, fly to altars; there they'll talk you dead:
 For fools rush in where angels fear to tread.

POPE.—Essay of Criticism, Part III. Line 623.
 (Taken from Boileau's Art of Poetry.)

Where Mars might quake to tread.

BYRON.—Childe Harold, Canto I. Stanza 54.

Men may live fools, but fools they cannot die.

YOUNG.—Night IV. Line 842.

FOOT.—Come on, my lords, the better foot before.

SHAKSPERE.—Titus Andronicus, Act II. Scene 4.
 (Aaron with Quintus and Martius.)

Nay, but make haste: the better foot before.

SHAKSPERE.—King John, Act IV. Scene 2.
 (The King.)

FOOT.—

So light a foot

Will ne'er wear out the everlasting flint.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 6.

(The Friar as Juliet enters.)

So lightly walks, she not one mark imprints,

Nor brushes off the dews, nor soils the tints.

CHURCHILL.—Gotham, Book II. Line 217.

FOOTPRINTS.—Lives of great men all remind us,

We can make our lives sublime;

And departing leave behind us

Footprints on the sands of time.

LONGFELLOW.—Psalm of Life, Verse 7.

A foot more light, a step more true,

Ne'er from the heath-flower dashed the dew;

E'en the slight harebell raised its head,

Elastic from her airy tread.

SCOTT.—The Lady of the Lake, Canto I. Stanza 18.

The flower she touched on dipped and rose.

TENNYSON.—The Talking Oak, Verse 33.

The grass stoops not, she treads on it so light.

SHAKSPERE.—Venus and Adonis, Stanza 172.

Dance on the sands, and yet no footing seen.

SHAKSPERE.—Venus and Adonis, Stanza 25.

And ye that on the sands with printless foot

Do chase the ebbing Neptune.

SHAKSPERE.—Tempest, Act V. Scene 1.

As if the wind, not she, did walk,

Nor pressed a flower, nor bowed a stalk.

BEN JONSON.

For other print her airy step ne'er left,

Her treading would not bend a blade of grass,

Or shake the downy blow-ball from his stalk!

BEN JONSON.—The Sad Shepherd.

Whilst from off the waters fleet,

Thus I set my printless feet

O'er the cowslip's velvet head,

That bends not as I tread.

MILTON.—Comus. (Sabrina to the Spirit.)

FORBEARANCE.—The kindest and the happiest pair

Will find occasion to forbear;

And something every day they live

To pity, and perhaps forgive.

COWPER.—Mutual Forbearance.

FOREFATHERS.—Could I trace back the time to a far distant date,

Since my forefathers toil'd in this field :
And the farm I now hold on your honour's estate
Is the same that my grandfather till'd.

A Song, "Ere around the huge oak."

This was the cottage his forefathers knew,
It saw his birth ; shall see his burial too.

FENTON.—Claudian's old Man.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

GRAY.—Elegy, Verse 4.

FORESTALL.—What need a man forestall his date of grief,
And run to meet what he would most avoid.

MILTON.—Comus.

FORGET.—New-made honour doth forget men's names ;
'Tis too respective, and too sociable.

SHAKSPERE.—King John, Act I. Scene 1.
(The Bastard.)

I am glad to see you well,
Horatio—or I do forget myself.

SHAKSPERE.—Hamlet, Act I. Scene 2. (Hamlet.)

Men are men ; the best sometimes forget.

SHAKSPERE.—Othello, Act II. Scene 3.
(Iago to Othello.)

We like not this ; thou dost forget thyself.

SHAKSPERE.—King John, Act III. Scene I.
(The King to the Bastard.)

Steep my senses in forgetfulness.

SHAKSPERE.—King Henry IV., Part II. Act III.
Scene 1. (The King.)

Forget thyself to marble.

MILTON.—Il Penseroso.

Though cold like you, unmov'd and silent grown,
I have not yet forgot myself to stone.

POPE.—Eloisa to Abelard, Line 23.

Of all affliction taught a lover yet,
'Tis sure the hardest science to forget !

IBID.—Line 189.

How happy is the blameless vestal's lot ;
The world forgetting, by the world forgot !

IBID.—Line 207.

FORGET.—Have you forgot all sense of place and duty?

SHAKSPERE.—Othello, Act II. Scene 3.

(Iago rebuking the Lieutenant and Sir Montano
for the brawl.)

Can a woman forget her sucking child?

ISAIAH, Chap. xlix. Ver. 15.

Can the fond mother from herself depart,
Can she forget the darling of her heart,
The little darling whom she bore and bred,
Nurs'd on her knees and at her bosom fed?

CHURCHILL.—Gotham, Book III.

The bridegroom may forget the bride
Was made his wedded wife yestreen;
The monarch may forget the crown
That on his head an hour has been;
The mother may forget the child
That smiles sae sweetly on her knee;
But I'll remember thee, Glencairn,
And all that thou hast done for me!

BURNS.—Lament for Glencairn.

For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resign'd;
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind.

GRAY.—Elegy, Verse 22.

In the infinite meadows of heaven
Blossomed the lovely stars, the forget-me-nots of the Angels.

LONGFELLOW.—Evangeline.

FORGIVENESS.—Forgive us our trespasses, as we forgive
them that trespass against us.

THE LORD'S PRAYER.

As you from crimes would pardon'd be,
Let your indulgence set me free.

SHAKSPERE.—The Tempest, Epilogue.

To bear no malice or hatred in my heart.

CHURCH CATECHISM.

Forgiveness to the injured does belong,
But they ne'er pardon who have done the wrong.

DRYDEN.—The Conquest of Granada, Part II. Act I.
Scene 2.

[This idea seems to have been taken from TACITUS: *Proprium humani ingenii est odisse quem læseris*. "It is the nature of the human disposition to hate him whom you have injured." This arises from a consciousness that he has reason to dislike you, and that his forgiveness may not be sincere. RILEY'S Class. Dict. 348.]

FORGIVENESS.—The mind that too frequently forgives bad actions, will at last forget good ones.

REYNOLDS.—The Dramatist, Act II. Scene 1.

1. Can'st thou forgive me?

2. Not while you ask forgiveness; that's a fault
I can never pardon.

COLLEY CIBBER.—Woman's Wit, Act V.

FORMS.—Pretty! in amber to observe the forms
Of hairs, or straws, or dirt, or grubs, or worms.

POPE.—To Arbuthnot, Line 169.

FORSAKE.—The flocks shall leave the mountains,
The woods the turtle-dove;
The nymphs forsake the fountains,
Ere I forsake my love.

GAY.—Acis and Galatea, Part II. Trio.

My God, my father, and my friend,
Do not forsake me at my end!

ROSCOMMON.—His last words on his death-bed.
See Fenton's Ed. of Waller's Poems.

FORTUNE.—A most poor man, made tame to fortune's blows.

SHAKSPERE.—King Lear, Act IV. Scene 6.
(Edgar.)

I am a man whom fortune hath cruelly scratched.

SHAKSPERE.—All's Well that Ends Well, Act V.
Scene 2.

A man that fortune's buffets and rewards
Has ta'en with equal thanks.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(The Prince to Horatio before the King and
Queen came to the play.)

I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance
To mend it, or be rid on't.

SHAKSPERE.—Macbeth, Act III. Scene 1.
(First Murderer.)

I am so out of love with life, that I will sue to be rid of it.

SHAKSPERE.—Measure for Measure, Act III. Scene 1.
(Claudio to the Duke.)

FORTUNE.—All other doubts by time let them be clear'd;
Fortune brings in some boats that are not steer'd.

SHAKSPERE.—Cymbeline, Act IV. Scene 3.
(Pisanio.)

Who thinks that fortune cannot change her mind,
Prepares a dreadful jest for all mankind.

POPE.—Book II. Sat. II. To Bethel, Line 123.

Fortune is merry,
And in this mood will give us any thing.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Anthony.)

Every man is the architect of his own fortune.

SALLUST.—De Republicâ Ordinandâ; BEAUMONT
and FLETCHER.—Love's Pilgrimage, Act I.
Scene 1.

The prudent man really frames his own fortunes for himself.

PLAUTUS.—Trinummus, Act II. Scene 2.

The mould of a man's fortune is in his own hands.

BACON.—Essay XL. on Fortune, Line 3.

A better fortune will be following a lamentable beginning.

RILEY'S OVID.—Meta., Page 249.

Fortune favours the bold.

YONGE'S Cicero, De Finibus, Book III. Div. 4.

Fortune favours fools.

ANONYMOUS.—From the Latin adage, *Fortuna favet
fatuis.*

Fortune in men has some small difference made,
One flaunts in rags, one flutters in brocade.

POPE.—Essay on Man, Epi. IV. Line 195.

1. Her benefits are mightily misplaced; and the bountiful blind
woman doth most mistake in her gifts to women.

2. 'Tis true; for those that she makes fair, she scarce makes
honest; and those that she makes honest she makes very ill-
favour'dly.

SHAKSPERE.—As you Like It, Act I. Scene 2.
(Rosalind and Celia.)

For ever, Fortune, wilt thou prove
An unrelenting foe to love;

And, when we meet a mutual heart,
Come in between, and bid us part.

THOMSON.—Song, Verse 1.

FOUGHT.—Sooth'd with the sound, the king grew vain,
Fought all his battles o'er again;
And thrice he routed all his foes,
And thrice he slew the slain.

DRYDEN.—Alexander's Feast, Verse 4.

The broken soldier, kindly bid to stay,
Sat by his fire and talk'd the night away;
Wept o'er his wounds, or tales of sorrow done,
Shoulder'd his crutch, and show'd how fields were won.

GOLDSMITH.—The Deserted Village, Line 155.

FRAILTY.—Frailty, thy name is woman!

SHAKSPERE.—Hamlet, Act I. Scene 2.

(The Prince on his mother's early marriage to
his uncle.)

FRANCE.—Gay, sprightly land of mirth and social ease,
Pleased with thyself, whom all the world can please.

GOLDSMITH.—The Traveller, Line 241.

They order this matter better in France.

STERNE.—Sentimental Journey, Part I.

It is now sixteen or seventeen years since I saw the Queen of
France, then the Dauphiness, at Versailles; and surely never
lighted on this orb, which she hardly seemed to touch, a more
delightful vision.

BURKE.—On the French Revolution.

FREE.—He is the free-man whom the truth makes free,
And all are slaves besides.

COWPER.—Winter's Morning Walk.

They would no more in bondage bend their knee,
But once made freemen, would be always free.

CHURCHILL.—Independence.

But I was free born.

ST. PAUL, The Acts, Chap. xxii. Ver. 28.

I am as free as Nature first made man,
Ere the base laws of servitude began,
When wild in woods the noble savage ran.

DRYDEN.—Conquest of Granada, Act I. Scene 1.

By my troth, this is free and easy indeed.

RILEY's Plantus, The Pseudolus, Act V. Scene 2.

I would rather be a freeman among slaves, than a slave among
freemen.

SWIFT.—To Mr. Gay, 3rd Oct., 1731.

FREE.—Who rules o'er freemen should himself be free.

HENRY BROOKE.—Gustavus Vasa, Ed. I. (This was read in Dr. Johnson's presence and admired, but not by him, for he remarked, "it might as well be said—who drives fat oxen should himself be fat." See the 3rd edition of Mr. Gent's book of Familiar Quots. (Whittaker, 1862, Page 118.)

FREEDOM.—The cause of Freedom is the cause of God!

BOWLES.—To Edmund Burke, Line 78.

FREEMASONS.—We meet as shadows in the land of dreams,
Which speak not but in signs.

ANON.—See St. Ronan's Well, Chap. IX.

FRENZY.—The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

SHAKSPERE.—Midsummer Night's Dream, Act V.
Scene 1. (Theseus.)

FRIEND.—Give me the avow'd, the erect, the manly foe,
Bold I can meet—perhaps may turn his blow;
But of all plagues, good heaven, thy wrath can send,
Save, save, oh! save me from the candid friend.

CANNING.—New Morality.

REDE'S Memoir of Canning, Page 80.

'Tis thus that on the choice of friends
Our good or evil name depends.

GAY.—The old Woman and her Cats, Part I.
Fable XXIII. Line 9.

A lost good name is ne'er retriev'd.

GAY.—The Fox Dying, Part I. Fable XXIX.
Line 46.

Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.

SHAKSPERE.—Othello, Act III. Scene 3.
(The Moor.)

Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend.

GOLDSMITH.—The Traveller, Line 11.

To virtue only and her friends, a friend.

POPE.—Book II. Sat. I., To Fortescue, Line 121.

To friends a friend.

LONGFELLOW.—Coplas de Manrique.

FRIEND.—I am not of that feather, to shake off
My friend when he must need me. I do know him,
A gentleman that well deserves a help,
Which he shall have: I'll pay the debt and free him.

SHAKSPERE.—Timon of Athens, Act I. Scene 1.
(Timon to the servant of Ventidius.)

And for his friend, his very crook he sold.

SHENSTONE.—Elegy III. Verse 5.

What need we have any friends, if we should ne'er have need
of them?

SHAKSPERE.—Timon of Athens, Act I. Scene 2.
(Timon.)

An open foe may prove a curse,
But a pretended friend is worse.

GAY.—Fable XVII. Line 33.

Who dares think one thing, and another tell,
My heart detests him as the gates of hell.

POPE.—The Iliad, Book X. Line 412.

Friends I have made, whom envy must commend,
But not one foe whom I would wish a friend.

CHURCHILL.—The Conference, Line 297.

Poor is the friendless master of a world:
A world in purchase for a friend is gain.

DR. YOUNG.—Night II. Line 572.

A friend should bear his friend's infirmities.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Cassius to Brutus.)

Thine own friend, and thy father's friend, forsake not.

PROVERBS, Chap. xxvii. Ver. 19.

To God, thy country, and thy friend be true.

VAUGHAN.—Rules and Lessons, Verse 8.

Keep thy friend under thy own life's key.

SHAKSPERE.—All's Well that Ends Well, Act I.
Scene 1. (The Countess to Bertram.)

If any touch my friend, or his good name,
It is my honour and my love to free

His blasted fame

From the least spot or thought of blame.

GEORGE HERBERT.—The Temple, Unkindness.

For to cast away a virtuous friend, I call as bad as to cast away
one's own life, which one loves best.

BUCKLEY'S Sophocles.—Cedipus Tyrannus, Page 22.

FRIEND.—Whoever knows how to return a kindness he has received, must be a friend above all price.

BUCKLEY'S Sophocles.—*Philoctetes*, Page 309.

What good man is not his own friend?

BUCKLEY'S Sophocles.—*Œdipus Colo.*, Page 64.

No friend's a friend till he shall prove a friend.

BEAUMONT and FLETCHER.—*The Faithful Friends*, Act III. Scene 3.

He is a friend indeed who proves himself a friend in need.

PLAUTUS.—*Epidicus*, Act I. Scene 2, Line 9.

The man that hails you Tom or Jack,
And proves by thumps upon your back,

How he esteems your merit,
Is such a friend that one had need
Be very much his friend indeed,
To pardon or to bear it.

COWPER.—*Friendship*.

To buy his favour I extend this friendship:

If he will take it, so; if not, adieu;

And, for my love, I pray you wrong me not.

SHAKSPERE.—*Merchant of Venice*, Act I. Scene 3.
(Shylock to Antonio.)

Alike above your friendship or your hate,
Here, here I tower triumphant.

DR. DODD.—*Thoughts in Prison*, Second Week.

Smile at the doubtful tide of Fate,
And scorn alike her friendship and her hate.

STEPNEY.—*From Horace*, Book IV. Ode 9.

Friendship by sweet reproof is shown
(A virtue never near a throne):
In courts such freedom must offend;
There none presumes to be a friend.

GAY.—*Fable I*. Line 9.

The dart that deepest to my bosom went,
Flew from the bow pretended friendship bent.

ROBERT NOYES.—*Distress*.

And what is friendship but a name,
A charm that lulls to sleep;
A shade that follows wealth or fame,
And leaves the wretch to weep?

GOLDSMITH.—*The Hermit*, Verse 19.

Who friendship with a knave hath made,
Is judg'd a partner in the trade.

GAY.—*Fable XXIII*.

FRIEND.—A sudden thought strikes me,
Let us swear an eternal friendship.

CANNING.—(See the Play of “The Rovers,” in
the Antijacobin.)

Friendship, like love, is but a name,
Unless to one you stint the flame.

GAY.—Fable LIX., Line 1.

Friendship is constant in all other things
Save in the office and affairs of love.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 1. (Claudio.)

A generous friendship no cold medium knows,
Burns with one love, with one resentment glows;
One should our interests and our passions be,
My friend must hate the man that injures me.

POPE's Homer.—The Iliad, Book IX. Line 725.

Friendship's the wine of life.

DR. YOUNG.—Night II. Line 582.

But a few friendships wear, and let them be
By nature and by fortune fit for thee.

COWLEY.—Martial, Book X. Epigram 47.

Are such the friendships we contract in life?
O, give me then the friendship of a wife!
Adieus, nay, parting pains to us are sweet,
They make so glad the moments when we meet.

CRABBE.—Tales of the Hall, Book XXII. Par. 8.

FRISKING.—Frisking light in frolic measures :

Now pursuing, now retreating,
Now in circling troops they meet;
To brisk notes in cadence beating,
Glance their many twinkling feet.

GRAY.—Progress of Poesy, I. Stanza 3.

FRUIT.—Of the tree of knowledge of good and evil, thou shalt
not eat of it: for in the day that thou eatest thereof thou shalt
surely die.

GENESIS, Chap. ii. Ver. 17.

In the day we eat of this fair fruit, our doom is, we shall die!

MILTON.—Paradise Lost, Book IX.

The tree is known by his fruit.

ST. MATTHEW, Chap. xii. Ver. 33; ST. LUKE,
Chap. vi. Ver. 44.

To taste the fruit of yon celestial tree,
Or die in the adventure.

SHAKSPERE.—Pericles, Act I. Scene 1.

FRUIT.—Fruits that blossom first will first be ripe.

SHAKSPERE.—Othello, Act II. Scene 3.

(Iago to Roderigo.)

FUNERALS.—But see! the well-plumed hearse comes nodding on, stately and slow;

But tell us, why this waste?

Why this ado in earthing up a carcass

That's fallen into disgrace, and in the nostrils smells horrible?

BLAIR.—The Grave.

It is but waste to bury them precious.

CHAUCER.—The Wife of Bath, Prol. Line 6082.

The nodding plume,

Which makes poor man's humiliation proud;

Boast of our ruin! triumph of our dust!

DR. YOUNG.—Night IX. Line 2128.

Why is the hearse with scutcheons blazon'd round,

And with the nodding plume of ostrich crown'd?

The dead know it not, nor profit gain;

It only serves to prove the living vain,

How short is life! how frail is human trust!

Is all this pomp for laying dust to dust?

GAY.—Trivia, Book III. Line 231.

PARNELL.—Night piece on Death, Line 71.

Thrift, thrift, Horatio! the funeral-baked meats

Did coldly furnish forth the marriage tables.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(The Prince.)

FUR.—The fur that warms a monarch, warm'd a bear.

POPE.—Essay on Man, Epi. III. Line 44.

FURY.—Full of sound and fury,

Signifying nothing.

SHAKSPERE.—Macbeth, Act V. Scene 5.

(On his Wife's death.)

FUTURE.—Trust no future howe'er pleasant!

Let the dead past bury their dead!

Act,—act in the living present!

Heart within and God o'erhead!

LONGFELLOW.—Psalm of Life, Verse 6.

GAIN.—A captive fetter'd at the oar of gain.

FALCONER.—The Shipwreck, Line 99.

GALE.—The western gale sweeps o'er the plain,

Gently it waves the rivulet's cascade;

Gently it parts the lock on beauty's brow,

And lifts the tresses from the snowy neck.

GRAHAME.—The Rural Calendar, April, Line 19.

GALL.—Let there be gall enough in thy ink; though thou write with a goose-pen, no matter.

SHAKSPERE.—Twelfth Night, Act III. Scene 2.
(Sir Toby to Sir Andrew in Olivia's house.)

GALLANT.—Is this that haughty gallant, gay Lothario?

ROWE.—The Fair Penitent, Act V. Scene 1.

GARDEN.—Who loves a garden loves a greenhouse too.

COWPER.—The Task, Book III. Line 566.

GARRICK.—Here lies David Garrick, describe him who can,
An abridgment of all that was pleasant in man.

GOLDSMITH.—Retaliation, Line 93.

Garrick, take the chair;
Nor quit it—till thou place an equal there.

CHURCHILL.—The Roscaid, Last lines.

GAY the POET.—Well, then, poor G [ay] lies under ground!

So there's an end of honest Jack;
So little justice here he found,
'Tis ten to one he'll ne'er come back.

POPE.—Epitaph on Gay, Gilfillan's Ed.

Bless'd be the great! for those they take away,
And those they left me; for they left me G A Y:
Left me to see neglected genius bloom,
Neglected die, and tell it on his tomb.

POPE.—To Arbuthnot, Prol. to Sat., Line 255.

Of manners gentle, of affections mild;
In wit, a man; simplicity, a child.

POPE.—Epitaph on Gay, No. 11.

Her wit was more than man, her innocence a child.

DRYDEN.—Epitaph on Killigrew, No. 11. Stanza 4.

GAZELLE.—Oh! ever thus, from childhood's hour,

I've seen my fondest hopes decay;
I never loved a tree or flower,
But 'twas the first to fade away.
I never nursed a dear gazelle,
To glad me with its soft black eye,
But when it came to know me well,
And love me, it was sure to die.

TOM MOORE.—Fire Worshippers, Vol. VI. 217.

GAZETTE.—Let it be booked with the rest of this day's deeds;
or, I swear, I will have it in a particular ballad else, with mine
own picture on the top of it.

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 3. (Falstaff to Prince John on having
taken Coleville prisoner.)

GAZETTE.—They have not done me justice; but never mind,
I'll have a gazette of my own.

LORD NELSON.—See his Life.

[A *gazet*, says *Coryat*, page 286, “is almost a penny; whereof ten make a *livre*, that is, ninepence.” Newspapers being originally sold for that piece of money, acquired their present name of *Gazettes*. See *Junius's Etymol. voce Gazette*.

DODSLEY.—Note to the *Antiquary*, in Vol. X. Part 64, of his collection of Old Plays. WHALLEY says, a *Gazette* is a small Venetian coin, worth about three farthings. Gifford's ed. of BEN JONSON's Plays, Vol. III. *Volpone*, Page 217.]

GEESE.—The noisy geese that gabbled o'er the pool,
The playful children just let loose from school.

GOLDSMITH.—Deserted Village, Line 119.

GEM.—In wall and roof and pavement scattered are
Full many a pearl, full many a costly stone.

ARIOSTO.—*Orlando Furioso*, Canto XXXIII. Stanza 105.

Full many a gem of purest ray serene
The dark unfathom'd caves of Ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

GRAY.—Elegy, Verse 14.

As in the hollow breast of Apennine,
Beneath the shelter of encircling hills,
A myrtle rises far from human eye,
And breathes its balmy fragrance o'er the wild.

THOMSON.—Autumn, Line 210.

Like yon neglected shrub, at random cast,
That shades the steep, and sighs at every blast.

GOLDSMITH.—The Traveller, Line 163.

There kept my charms conceal'd from mortal eye,
Like roses that in deserts bloom and die.

POPE.—Rape of the Lock, Canto IV. Line 158.

Like the desert's lily, bloom'd to fade.

SHENSTONE.—Elegy IV.

In distant wilds, by human eyes unseen,
She rears her flowers and spreads her velvet green;
Pure gurgling rills the lonely desert trace,
And waste their music on the savage race.

DR. YOUNG.—Satire V. Line 229.

GENIUS.—One science only will one genius fit;
So vast is art, so narrow human wit.

POPE.—On Criticism, Part I. Line 60.

GENIUS.—Genius must be born, and never can be taught.

DRYDEN.—Epistle X. to Congreve.

Poeta nascitur, non fit. “An old proverb,” says Sidney, “and supposed to be from FLORUS.”—“The poet is born, not made.” See BEN JONSON’S comedy of “Every Man in his Humour,” (Gifford’s ed.) Act V. Scene last.

So feels the fulness of our heart and eyes
When all of genius which can perish dies.

BYRON.—Monody on Sheridan, Line 21.

Watering the plants of genius.

CELLINI.—The Patronage of Princes, Chap. XI.

GENTLEMAN.—When Adam dolve and Eve span,
Who was then a gentleman?

PEGGE.—Curialia Miscellanea, 173.

The Prince of Darkness.

SHAKSPERE.—King Lear, Act III. Scene 4.
(Edgar and Gloster.)

The grand old name of gentleman,
Defamed by every charlatan,
And soil’d with all ignoble use.

TENNYSON.—In Memoriam, CX. Verse 6.

GEOGRAPHY.—As she grew up I would have her instructed
in *geometry*, that she might know something of the *contagious*
countries.

SHERIDAN.—The Rivals, Act I. Scene 2.

GIANT.—His angle-rod made of a sturdy oak,
His line a cable, which in storms ne’er broke,
His hook he baited with a dragon’s tail,
And sate upon a rock and bobb’d for whale.

KING.—On a Giant’s Angling.

GIFT.—A present is provided for my love; for I have myself
marked the place where the airy wood-pigeons have built.

DAVIDSON’S Virgil, by Buckley, Part IX.

I indeed will give presently to the maiden a ringdove, having taken
it from the juniper—for there it broods.

BANKS.—Theocritus, Idyll V. Page 31.

I have found out a gift for my fair;
I have found where the wood-pigeons breed;
But let me that plunder forbear,
She will say ’twas a barbarous deed.
For he ne’er could be true, she averr’d,
Who could rob a poor bird of its young;
And I lov’d her the more when I heard
Such tenderness fall from her tongue.

SHENSTONE.—Ballad on Hope, Verse 5.

GIFT.—He ne'er consider'd it as loath
To look a gift-horse in the mouth,
And very wisely would lay forth
No more upon it than 'twas worth.

BUTLER.—Hudibras, Part I. Canto I. Line 489.

GIFTS.—*Shallow*—I know the young gentlewoman; she has
good gifts.

Evans.—Seven hundred pounds, and possibilities, is good gifts.

SHAKSPERE.—Merry Wives of Windsor, Act I.
Scene 1.

Not a vanity is given in vain.

POPE.—Essay on Man, Epi. II. Line 290.

O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities;
For nought so vile that on the earth doth live,
But to the earth some special good doth give.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.
(Friar Laurence at his cell door with a basket.)

1. I never gave you aught.

2. My honour'd lord, I know right well you did;
And, with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for, to the noble mind,
Rich gifts wax poor when givers prove unkind.

SHAKSPERE.—Hamlet, Act III. Scene 1.
(Hamlet and Ophelia.)

These are thy brother's gifts.

HOOLE'S Metastasio, Cælius, Act III. Scene 2.

Who gives constrain'd, but his own fear reviles,
Not thank'd, but scorn'd; nor are they gifts, but spoils.

DENHAM.—Cooper's Hill, Line 341.

For there is no grace in a benefit that sticks to the fingers.

SENECA.—Chap. VII. of Benefits.

We like the gift when we the giver prize.

SHEFFIELD.—From Ovid. (Helen to Paris.)
The Heroides, Epi. XVII. Line 71.

GIRDLE.—I'll put a girdle round about the earth
In forty minutes.

SHAKSPERE.—Midsummer Night's Dream, Act II.
Scene 2. (Puck to Oberon.)

To put a girdle round about the world.

GEORGE CHAPMAN.—Bussy D'Ambois, Act I.

MASSINGER.—The Maid of Honour, Act I. Scene 1.

GIRLS.—Girls do not excel in philosophy;
We have ascertained that this is not their *forte*.

DE QUINCEY.—On Coleridge, in *Selections Literary and Philosophical*, 85.

GIVE.—Let fortune empty her whole quiver on me.
I have a soul that, like an ample shield,
Can take in all, and verge enough for more.

DRYDEN.—Don Sebastian.

Give me to drink mandragora.
That I might sleep out this great gap of time
My Anthony is away.

SHAKSPERE.—Anthony and Cleopatra, Act I. Scene 5.
(Cleopatra to her maid, Charmian.)

Give me but what this ribband bound,
Take all the the rest the sun goes round.

WALLER.—On a Girdle.

Give me an ounce of civet,
Good apothecary; sweeten my imagination.

SHAKSPERE.—King Lear, Act IV. Scene 6.
(Lear on Adultery.)

Give the devil his due.

SHAKSPERE.—King Henry IV., Part I. Act I. Scene 2.
(Hal to Poins.)

I give thee all—I can no more,
Though poor the offering be;
My heart and lute are all the store
That I can bring to thee.

TOM MOORE.—My heart and Lute, in Longman's edition, 1853, Vol. V. Page 195, said to have been corrected by himself. Others say the lines are not Moore's, but are a part of the first Page's song in *Lodoiska*, Act III. Scene 1, and that the author is JOHN KEMBLE.

Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts,
As I do thee.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(To Horatio before the play begins.)

Nobody loved me. I felt it to my heart of hearts.

BULWER LYTTON.—Devereaux, Book I. Chap. 3.

GLAD.—I am very glad of it: I'll plague him,
I'll torture him; I am glad of it.

SHAKSPERE.—Merchant of Venice, Act III. Scene 4.
(Shylock to Tubal.)

GLAD.—Gladness in every face express'd,
Their eyes before their tongues confess'd,
Men met each other with erected look,
The steps were higher that they took:
Friends to congratulate their friends made haste,
And long inveterate foes saluted as they pass'd.

DRYDEN.—Threnodia Augustalis, IV. Line 4.

GLADIATOR.—I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.

BYRON.—Childe Harold, Canto IV. Stanza 140.

Butchered to make a Roman holiday.

BYRON.—Ibid., Stanza 141.

GLORY.—Fame points the course, and glory leads the way.

PYE.—Alfred, Book III. Line 202.

A field of glory is a field for all.

POPE.—The Dunciad, Book II. Line 32.

The paths of glory lead but to the grave.

GRAY.—Elegy, Verse 9.

We carved not a line, we raised not a stone,
But we left him alone in his glory!

WOLFE.—On Sir John Moore.

His glory now lies buried in the dust.

QUARLES.—Book I. No. IX. Verse 5.

Glory grows guilty of detested crimes.

SHAKSPERE.—Love's Labour's Lost, Act IV. Scene 1.
(Princess to a Forester.)

Glory, built
On selfish principles, is shame and guilt.

COWPER.—Table Talk, Line 1.

Glories like glow-worms, afar off shine bright,
But look'd at near have neither heat nor light.

WEBSTER.—The White Devil.

(Flammineo to Hortensio,) and the same sentiment
is found in his Duchess of Malfi, Act IV. Scene 2.

GLOVES.—Gloves as sweet as damask roses.

SHAKSPERE.—Winter's Tale, Act. IV. Scene 3.

Excuse my glove, Thomas:—I'm devilish glad to see you, my lad.
Why, my prince of charioteers, you look as hearty—— but who
the deuce thought of seeing you in Bath?

SHERIDAN.—The Rivals, Act I. Scene 1.

GLOW-WORM.—The glow-worm shows the matin to be near,
And 'gins to pale his ineffectual fire.

SHAKSPERE.—Hamlet, Act I. Scene 5.

(The Ghost to Hamlet.)

Reading his breviary by the light of a glow-worm.

FOOTE.—Taste, Act II.

GO.—Go, lovely rose!

WALLER.—A Song.

Go on, I'll follow thee.

SHAKSPERE.—Hamlet, Act I. Scene 4.

(To the Ghost.)

Told them, for supper or for bed,

They might go on and be worse sped.

PRIOR.—The Ladle, Line 91.

He must needs go that the devil drives.

SHAKSPERE.—All's Well that Ends Well, Act I.

Scene 3. (Clown to the Countess.) QUARLES'

Emblems, Book I., No. xi. Epi. 11. Line 4.

1. At once, good-night:—

Stand not upon the order of your going,

But go at once.

2. Good-night, and better health.

SHAKSPERE.—Macbeth, Act III. Scene 4.

(Lady Macbeth to the Guests.)

Master, go on; and I will follow thee,

To the last gasp, with truth and loyalty.

SHAKSPERE.—As You Like It, Act II. Scene 3.

(Adam to Orlando.)

GOD.—God tempers the wind to the shorn lamb.

STERNE.—Sentimental Journey, Maria.

[This idea is said to have been stolen by Sterne from GEORGE HERBERT, who wrote, "To a close-shorn sheep God gives wind by measure," (see his *Jacula Prudentum*;) and he is said to have translated it from Henri Etienne (Henry Stephens 2nd.) VIRGIL instructs us to "Feed the lambs at the setting of the sun, when cool vespèr tempers the air."—Georgics Book III. Line 336.]

May He, who gives the rain to pour,

And wings the blast to blow,

Protect thee frae the driving show'r,

The bitter frost and snaw.

BURNS.—To a Posthumous Child.

GOD.—God the first garden made, and the first city, Cain.
COWLEY.—The Garden.

God made the country, and man made the town.
COWPER.—The Sofa, Line 749.

God never made his work for man to mend.
DRYDEN.—Poems, Epistle XIII. Line 95.

No shape-smith set up shop, and drove a trade,
To mend the work wise Providence had made.
GARTH.—Claremont, Line 98.

Hanging in a golden chain this pendent *world*.
MILTON.—Par. Lost, Book II. fifth line from the end.
[Gilfillan says, "Not the *Earth* but the newly created Heavens and Earth."]

The glory of Him who hung His masonry pendent on nought,
when the world he created.
LONGFELLOW.—Children of the Lord's Supper.

Where God is, all agree.
VAUGHAN.—The Constellation, Verse 15.

For God is Love.
ST. JOHN, Epi. I. Chap. iv. Ver. 8.

Immediate are the acts of God, more swift
Than time or motion.
MILTON.—Paradise Lost, Book VII. Line 176.

Happy the man who sees a God employ'd
In all the good and ill that chequer life!
COWPER.—The Task, Book II. Line 161.

Not a flower
But shows some touch, in freckle, streak, or stain,
Of His unrivall'd pencil.
COWPER.—The Task, Book VI. Line 240.

Acquaint thyself with God, if thou wouldst taste his works.
COWPER.—The Task, Book V. Line 779.

The Father, who is holy, wise, and pure,
Suffers the hypocrite or atheous priest
To tread his sacred courts, and minister
About his altar, handling holy things,
Praying or vowing; and vouchsafed his voice
To Balaam reprobate, a prophet yet inspir'd.
MILTON.—Paradise Regained, Book I., near the end.

From God derived, to God by nature join'd,
We act the dictates of his mighty mind:
And though the priests are mute and temples still,
God never wants a voice to speak his will.
ROWE.—Lucanus, Book IX. Line 980.

GOD.—God and Nature met in light.

TENNYSON.—In Memoriam, Div. 110, Verse 5.

Nevertheless he left not himself without witness.

ACTS OF THE APOSTLES, Chap. XIV. Ver. 17.

Let no presuming impious railer tax
Creative wisdom, as if aught was form'd

In vain,—

Shall little haughty ignorance pronounce
His works unwise, of which the smallest part
Exceeds the narrow vision of her mind?

THOMSON.—Summer.

Doth this man serve God?

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.
(Princess to Biron.)

A God alone can comprehend a God.

DR. YOUNG.—Night IX. Line 835.

God never meant that man should scale the heavens
By strides of human wisdom—in his works,
Though wondrous; He commands us in his Word
To seek him rather where his mercy shines.

COWPER.—The Task, Book III. Line 221.

Oh blindness to the future! kindly given,
That each may fill the circle mark'd by Heaven.

POPE.—Essay on Man, Epi. I. Line 85.

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.

COWPER.—Olney Hymns, No. 68.

"As sure as God's in Gloucestershire." A saying originating from
the number and riches of the religious houses in this county;
said to be double in number and value to those founded in any
other in England.

GROSE, Page 174.

God and Saint George! Saint George and victory!

SHAKSPERE.—King Henry VI., Part I. Act IV.
Scenes 2 and 6.

God defend the right!

LUCAN.—Pharsalia, Book II. Line 807.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1;
King Henry VI., Part II. Act II. Scene 3; King
Richard II., Act I. Scene 3, and Act III. Scene 2;
Merry Wives of Windsor, Act III. Scene 1; and
King John, Act II. Scene 1, for similar passages.

GOD.—God save the mark!

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 3. (Hotspur ridiculing the Courtier.)

That foul defacer of God's handy-work.

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Queen Margaret to Richard's mother.)

GOD SAVE THE KING.—A National Anthem.

[This celebrated air first became known to the public in 1745, when it was introduced at Covent Garden Theatre by DR. ARNE, during the time of the Scotch Rebellion, under the title of "A Loyal Song." ARNE told DR. BURNEY that he had not the least knowledge who was the composer, nor could he guess who wrote it. It has been attributed to Carey, Dr. Bull, Purcell, Anthony Young, and others, but with equal absence of documentary evidence on which reliance can be placed.—See the People's Music Book by Turle and Taylor.]

GOD WILLING.—Let critics censure it for bad grammar, I am sure it is good divinity.

FULLER.—Personal Meditations, 17.

GOLD.—How quickly nature falls into revolt
When gold becomes her object!

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 4. (The King, on his son Prince Henry having removed the crown.)

O cursed lust of gold! when for thy sake
The fool throws up his interest in both worlds;
First starved in this, then damn'd in that to come.

BLAIR.—The Grave, Line 247.

All that glitters is not gold.

DRYDEN.—Hind and Panther, Part II. Line 215.

Nor all that glisters gold.

GRAY.—On a favourite Cat, Verse 7.

All that glisters is not gold.

SHAKSPERE.—Merchant of Venice, Act II. Scene 7.
(The skull in one of Portia's caskets.)

SPENSER.—The Fairy Queen, Book II, Canto 8,
Line 14.

Judges and senates have been bought for gold;
Esteem and love were never to be sold.

POPE.—Essay on Man, Epistle IV. Line 187.

There is no place invincible, wherein an ass loaden with gold
may enter.

COLLETT.—Rel. of Lit., VII., quoting the choice
of change.

GOLD.—Stronger than thunder's winged force
All-powerful gold can speed its course;
Through watchful guards its passage make,
And loves through solid walls to break.

FRANCIS.—Horace, Ode XVI. Lines 11, 14.

'Tis gold which buys admittance;—and 'tis gold
Which makes the true man kill'd, and saves the thief;
Nay, sometimes hangs both thief and true man;
What can it not do, and undo?

SHAKSPERE.—Cymbeline, Act II. Scene 3.
(Cloten bribing Imogene's attendant.)

Fight thou with shafts of silver, and o'ercome
When no force else can get the masterdom.

HERRICK.—Hesp., Aphorism, No. 271.

Gold hath no lustre of its own.
It shines by temperate use alone.

FRANCIS.—Horace, Book II. Ode 2.

To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful, and ridiculous excess.

SHAKSPERE.—King John, Act IV. Scene 2.
(Salisbury to the King on his being crowned
a second time.)

GOOD.— Oh, Sir! the good die first,
And they whose hearts are dry as summer's dust
Burn to the socket.

WORDSWORTH.—The Excursion, Book I. Page 21.

Are you good men and true?

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 1. (Dogberry to his Men.)

Warm in the glorious interest you pursue,
And, in one word, a good man and a true.

PRIOR.—To Harley, and see FRANCIS' Horace,
Book I. Epistle 9; POPE's Odyssey, Book XIV.
Line 392.

They led me to a good man and a wise.

IBID.

When Fortune means to men most good,
She looks upon them with a threat'ning eye.

SHAKSPERE.—King John, Act III. Scene 4.
(Pandolph to Lewis.)

GOOD.—There is some soul of goodness in things evil,
Would men observingly distil it out.

SHAKSPERE.—Henry V., Act IV. Scene 1.
(The King to Gloster.)

He has more goodness in his little finger
Than you have in your whole body.

SWIFT.—Mary's Letter to Dr. Sheridan.

Do good by stealth, and blush to find it fame.

POPE.—Epilogue to Sat., Dialogue I. Line 136.

Pretending public good to serve their own.

DRYDEN.—Absalom and Ahithophel, Part I.
Line 497.

If the motive right were understood,
His daily pleasure is in doing good.

GAY.—Epistle IV. ; DR. YOUNG, Sat. V. Line 353.

Hard was their lodging, homely was their food,
For all their luxury was doing good.

GARTH.—Claremont, Line 148.

Now, at a certain time, in pleasant mood,
He tried the luxury of doing good.

CRABBE.—Tales of the Hall, Book III. ; GOLDSMITH,
The Traveller, Line 22.

Good, the more
Communicated, more abundant grows.

MILTON.—Paradise Lost, Book V. Line 71.

Good-morrow to you both.

SHAKSPERE.—King Lear, Act II. Scene 4.
(Lear to Cornwall and Regan.)

If they do, good-night to our good days.

GEO. CHAPMAN.—The Widow's Tears, Act I. Scene 1.

Good-morrow to your night-cap.

O'KEEFFE.—The Poor Soldier, Act I. Scene 1.

To all, to each, a fair good-night,
And pleasing dreams, and slumbers light.

SCOTT.—Marmion, L'Envoy.

GOSSIP.—A long-tongued, babbling gossip!

SHAKSPERE.—Titus Andronicus, Act IV. Scene 2.
(Aaron to Demetrius.)

For my part, I can compare her to nothing but the sun ; for, like
him, she takes no rest, nor ever sets in one place but to rise in
another.

DRYDEN.—Marriage à la Mode, Act I. Scene 1.

GOSPEL.—When love could teach a monarch to be wise,
And gospel-light first dawned from Bullen's eyes.

GRAY.—In Mason's note to Letter IX. Sec. 4.

GOT.—Got by the winds, and in a tempest born.

DRYDEN.—Dido to Eneas.

GOUT.— Pangs arthritic, that
Infest the toe of libertine excess!

COWPER.—The Sofa, Book I. Line 105.

I suppose you had the gout in your fingers.

LADY BETTY GERMAINE.—To Swift, on his not
having written to her. (Roscoe's Life of Swift.)

GOWN.—*Cedant arma togæ, &c.*

CICERO.—Let the sword give place to the gown,
the laurel yield to the tongue. RILEY's Dict.
Lat. Quot.

Secretary, fetch the gown I used to read petitions in.

FLETCHER.—The Woman-hater, Act V. Scene 1.

I tell thee, I, that thou has marr'd her gown.

SHAKSPERE.—Taming of the Shrew, Act IV.
Scene 3. (Petruchio to the Haberdasher.)

GRACE.—There's a language in her eye, her cheeks, her lip,
Nay, her foot speaks,

SHAKSPERE.—Troilus and Cressida, Act IV. Scene 5.
(Ulysses to Nestor on the grace of Cressida.)

The lustre in your eye, heaven in your cheek,
Pleads your fair usage.

SHAKSPERE.—Troilus and Cressida, Act IV. Scene 4.
(Diomedes to Cressida.)

Grace was in all her steps, heav'n in her eye,
In every gesture dignity and love.

MILTON.—Paradise Lost, Book VIII. Line 488.

Love in their looks, and honour on the tongue.

CRABBE.—The Borough, Letter XXIII.

See where she comes, apparel'd like the spring ;
Graces her subjects.

SHAKSPERE.—Pericles, Act I. Scene 1. (Pericles on
seeing the daughter of Antiochus.)

The beauties of Europe at last appeared ; grace was in their steps,
and sensibility sat smiling in every eye.

GOLDSMITH's Essays, Genius of Love.

GRACE.—As prodigal of all dear grace
As Nature was in making graces dear,
When she did starve the general world beside,
And prodigally gave them all to you.

SHAKSPERE.—*Love's Labour's Lost*, Act II. Scene 1.
(Boyat to the Princess of France.)

Snatch a grace beyond the reach of art.

POPE.—*On Criticism*, Line 153.

1. For grace thou wilt have none.

2. What—none?

1. No, by my troth! not so much as will serve to be prologue to
an egg and butter.

SHAKSPERE.—*King Henry IV.*, Part I. Act I.
Scene 2. (Falstaff and Prince Henry.)

GRACE AT MEALS.—A thankless feeder is a thief, his
feast

A very robbery, and himself no guest.

VAUGHAN.—*Rules and Lessons*, V. 17.

Some hae meat that canna eat,

And some would eat that want it;

But we hae meat, and we can eat,

Sae let the Lord be thankit.

BURNS.—*Grace before Meat*.

GRACED.—Graced, as thou art, with all the power of words,
So known, so honour'd, at the House of Lords.

POPE.—*To Murray*, Epistle VI. Line 48.

GRACES.—He, on his side

Leaning half-raised, with looks of cordial love

Hung over her enamour'd, and beheld

Beauty, which, whether waking or asleep,

Shot forth peculiar graces.

MILTON.—*Paradise Lost*, Book V. Line 11.

GRAFTING.—Where the sharp thistle springs implant the
corn,

And graft the rose upon the springing thorn.

ANONYMOUS.—*To Fielding*, on the revival of the
Intriguing Chambermaid.

As fruits, ungrateful to the planter's care,

On savage stocks inserted, learn to bear.

POPE.—*Essay on Man*, Epistle II. Line 181.

GRAFTING.—You see, sweet maid, we marry
A gentle scion to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race.

This is an art
Which does mend nature—change it rather : but
The art itself is nature.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3.
(Polixenes to Perdita.)

GRANDSIRE.—And the gay grandsire, skill'd in gestic lore,
Has frisk'd beneath the burden of threescore.

GOLDSMITH.—The Traveller, Line 253.

GRAPES.—Depending vines the shelving caverns screen,
With purple clusters blushing through the green.

POPE.—The Odyssey, Book V. Line 88.

GRATITUDE.—For *that* our Maker has too largely given,
Should be returned in gratitude to heaven.

POMFRET.—The Choice.

GRAVE.—From grave to light ; from pleasant to severe.

DRYDEN.—Boileau's Art of Poetry, Canto I.

From grave to gay, from lively to severe.

POPE.—Essay on Man, Epistle IV. Line 380.

In yonder grave a Druid lies.

COLLINS.—Ode on Thomson's Death.

Death ends our woes,
And the kind grave shuts up the mournful scene.

DRYDEN.—The Spanish Friar, Act V.

Who's a prince or beggar in the grave?

OTWAY.—Windsor Castle, Line 265.

Poor bird, who now that darksome bourne
Has pass'd, whence none can e'er return.

CATULLUS.—The Grave, III. II., (Ramage, IV.)

SHAKSPERE.—Hamlet, Act III. Scene 1.

One destin'd period men in common have,
The great, the base, the coward, and the brave,
All good alike for worms, companions in the grave.

LANSDOWN.—On Death.

The grave, dread thing !
Men shiver when thou'rt named : Nature appall'd
Shakes off her wonted firmness.

BLAIR.—The Grave, Line 9.

GRAVE-DIGGER.—*Ham.* Hath this fellow no feeling of his business, that he sings at grave-making?

Hor. Custom hath made it in him a property of easiness.

SHAKSPERE.—*Hamlet*, Act V. Scene 1.

GRAVEL.—'Tis good for us to live in gravel-pits, but not for gravel-pits to live in us; and a man in this case should leave no stone unturned.

SWIFT.—*Journal to Stella*, Letter 34.

GRAY.—Too poor for a bribe, and too proud t' importune,
He had not the method of making a fortune;
Could love and could hate, so was thought something odd;
No very great wit, he believ'd in a God;
A post or a pension he did not desire,
But left church and state to Charles Townshend and squire.

GRAY.—Of Himself.

GRAY-HAIRS.—Then shall ye bring down my gray-hairs
with sorrow to the grave.

GENESIS, Chap. xlii. Ver. 38.

This dishonour in thine age,
Will bring thy head with sorrow to the ground.

SHAKSPERE.—*King Henry VI.*, Part II. Act II.
Scene 3. (*Gloster on the Banishment of his Wife.*)

GREAT.—He that once is good, is always great.

BEN JONSON.—*The Forest*, to Lady Aubigny.

High stations *tumults*, but not *bliss*, create;
None think the great unhappy, but the great.

DR. YOUNG.—*Love of Fame*, Sat. I. Line 237.

In the perfum'd chamber of the great.

SHAKSPERE.—*King Henry IV.*, Part II. Act III.
Scene 1. (*Apostrophe to Sleep.*)

In joys, in grief, in triumphs, in retreat,
Great always, without aiming to be great.

ROSCOMMON.—(*Dr. Chetwood to the Earl.*)

He's only great who can himself command.

LANSDOWN.—*An Imitation*, etc., Line 12.

'Tis phrase absurd to call a villain great.

POPE.—*Essay on Man*, Epi. IV. Line 230.

"Here lies the great"—false marble! where?
Nothing but small and sordid dust lies there.

COWLEY.—*Life and Fame.*

GREATNESS.—Nay, then, farewell!
 I have touch'd the highest point of all my greatness;
 And from that full meridian of my glory,
 I haste now to my setting. I shall fall
 Like a bright exhalation in the evening,
 And no man see me more.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
 (Wolsey on his Fall.)

'Tis, alas, the poor prerogative
 Of greatness to be wretched, and unpitied—

CONGREVE.—The Mourning Bride, Act I. Scene 1.

In my stars I am above thee; but be not afraid of greatness;
 some are born great, some achieve greatness, and some have
 greatness thrust upon them.

SHAKSPERE.—Twelfth Night, Act II. Scene 5.
 (Malvolio reading a letter.)

GREECE.—The isles of Greece, the isles of Greece!

Where burning Sappho loved and sung,
 Where grew the arts of war and peace,—
 Where Delos rose, and Phœbus sprung!

Eternal summer gilds them yet,
 But all, except their sun, is set.

BYRON.—Don Juan, Canto III., the Song following
 Stanza 86.

From Egypt, arts their progress made to Greece,
 Wrapp'd in the fable of the Golden Fleece.

DENHAM.—Progress of Learning, Line 21.

GREEK.—Beside, 'tis known he could speak Greek,
 As naturally as pigs squeak.

BUTLER.—Hudibras, Part I. Canto I. Line 51.

When Greeks joined Greeks, then was the tug of war.

LEE.—Alexander the Great, Act. IV. Scene 2.

1. Did Cicero say any thing?

2. Ay, he spoke Greek.

1. To what effect?

2. Nay, an I tell you that I'll ne'er look you i' th' face again;
 but those that understood him smiled at one another, and shook
 their heads; but, for my own part, it was Greek to me.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
 (Cassius and Casca.)

1. But did you understand 'em, brother?

2. I tell you, no. What does that signify? the very sound's a
 sufficient comfort to an honest man.

COLLEY CIBBER.—Love Makes a Man, Act I.

GREEK.—Old Homer taught us thus to speak ;
If 'tis not sense, at least 'tis Greek.

PRIOR.—Alma, Canto III. Line 7.

GREENLAND.—From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand.

BISHOP HEBER.—Missionary Hymn.

GRIEF.—To this sad shrine, whoe'er thou art! draw near,
Here lies the friend most lov'd, the son most dear ;
Who ne'er knew joy but friendship might divide,
Or gave his father grief but when he died.

POPE.—Epitaph on Harcourt.

RAMAGE.—Thoughts from the French, 378.

Alas! alas! what grief is this for Greece.

HOMER.—The Iliad, Book I., Line 302.

(Lord Derby.)

Every one can master a grief but he that has it.

SHAKSPERE.—Much Ado About Nothing, Act III.

Scene 2. (Benedick to Claudio.)

'Tis better to be lowly born,
And range with humble livers in content,
Than to be perk'd up in a glistening grief,
And wear a golden sorrow.

SHAKSPERE.—King Henry VIII., Act II. Scene 3.

(Anne Bullen to an Old Lady.)

Some griefs are med'cinable.

SHAKSPERE.—Cymbeline, Act III. Scene 2.

(Imogen on receiving a Letter from her Husband.)

Where the greater malady is fix'd,
The lesser is scarce felt.

SHAKSPERE.—King Lear, Act III. Scene 4.

(The King to Kent.)

When remedies are past, the griefs are ended.

SHAKSPERE.—Othello, Act I. Scene 3.

(The Duke to Brabantio.)

What's gone, and what's past help,
Should be past grief.

SHAKSPERE.—Winter's Tale, Act III. Scene 2.

(Paulina to a Lord.)

In the first days

Of my distracting grief, I found myself—
As women wish to be who love their lords.

HOME.—Douglas, Act I. Scene 1.

GRIN.—His comrades' terrors to beguile,
Grinn'd horribly a ghastly smile.

CHURCHILL.—The Ghost, Book II.

He ceas'd, for both seem'd highly pleas'd, and
Death grinn'd horrible a ghastly smile, to hear
His famine should be fill'd, and blest his maw
Destin'd to that good hour.

MILTON.—Par. Lost, Book II. Line 846.

Not even one was willing to imitate a dog when provoked; if they
didn't laugh, they might at least have grinn'd with their teeth.

RILEY's Plautus.—The Captive, Act III. Scene 1.
Page 448.

They grin like a dog, and run about through the city.

PSALM lix. Ver. 6.

GROUND.—1. How came he mad?

2. Very strangely they say.

1. How strangely?

2. 'Faith e'en with losing his wits.

1. Upon what ground?

2. Why, here in Denmark.

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Hamlet, and the First Clown.)

GROVE.—Grove nods at grove, each alley has a brother,
And half the platform just reflects the other.

POPE.—Moral Essays, IV. (To Burlington.)

Star nods to star, each system has its brother,
And half the universe reflects the other.

Rev. GEORGE GILFILLAN.—A Parody on the above.

Fool beckons fool, and dunce awakens dunce.

CHURCHILL.—Apology, Line 42.

GROVES.—But a house is much more to my taste than a tree,
And for groves—O! a good grove of chimneys for me!

MORRIS.—A Song.

GROW.—Grow in silence and in silence perish.

LONGFELLOW.—The Spanish Student, Act II. Scene 4.

GRUDGE.—If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock's malice.)

GRUEL.—Hail! water-gruel, healing power,
Of easy access to the poor;
Thy help love's confessors implore,
And doctors secretly adore.

GREEN.—The Spleen, Line 55.

GUARDIAN.—A guardian-angel o'er his life presiding,
Doubling his pleasures, and his cares dividing.

ROGERS.—Human Life.

GUEST.—Unbidden guests
Are often welcomest when they are gone.

SHAKSPERE.—King Henry VI., Part I. Act II.
Scene 2. (Bedford to Talbot.)

A pretty woman is a welcome guest.

BYRON.—Beppo, Stanza 33.

GUIDE.—Thou wert my guide, philosopher, and friend.

POPE.—Essay on Man, Epi. IV. Line 390.

GUILT.—The only art her guilt to cover,

To hide her shame from ev'ry eye;

To give repentance to her lover,

And wring his bosom—is to die.

GOLDSMITH.—The Vicar of Wakefield.

(Olivia's Song.)

Guilt's a terrible thing.

BEN JONSON.—Bartholomew Fair, Act IV. Scene 1.

GULL.—Yet 'tis a gull,

An arrant gull, with all this.

SCOTT.—Peveril of the Peak, Chap. XXVII.

HABIT.—Habit gives endurance, and fatigue is the best nightcap.

KINCAID.—Rifle Brigade, Page 47.

How use doth breed a habit in a man!

SHAKSPERE.—Two Gentlemen of Verona, Act V.

Scene 4. (Valentine in the Forest.)

Ill habits gather by unseen degrees,

As brooks make rivers, rivers run to seas.

DRYDEN.—Pythagorean Phil., Book XV. Line 155.

As brooks, devour'd by rivers, lose their names.

MASSINGER.—Duke of Milan, Act III. Scene 1.

HAGGARD.—If I do prove her haggard,

Though that her jesses were my dear heartstrings,

I'd whistle her off, and let her down the wind,

To prey at fortune.

SHAKSPERE.—Othello, Act III. Scene 3.

(The Moor alone, his jealousy increasing.)

HAIL.—Hail fellow! well met!

SWIFT.—My Lady's Lamentation.

HAIR.—Her golden hair stream'd free from band,

Her fair cheek rested on her hand,

Her blue eyes sought the west afar,

For lovers love the Western star.

SCOTT.—Last Minstrel, Canto III. Stanza 24.

HAIR.— Her head was bare,
But for her native ornament of hair ;
Which in a simple knot was tied above,
Sweet negligence unheeded bait of love.
DRYDEN.—*Meleager and Atalanta*.

HALCYON.—Alcedonia—days of calm.
RILEY's *Plautus*, Vol. II. Page 306, where see an
amusing note on this title ; quoting Ovid's *Met.*,
Book XI. Line 744.

Birds of calm sit brooding on the charmed wave.
MILTON.—*Odes*, Hymn on the Nativity.

HALF.—Fools, not to know that half exceeds the whole !
ADDISON from HESIOD, Book I. Verse 40 ; *Spectator*,
No. 195 ; and Valpy's edition, translated by Elton.

[A maxim often used by the ancients to recommend moderation.
Hesiod advised his brother to prefer a friendly accommodation to an
expensive lawsuit. "Agree with thine adversary quickly," says St.
Matthew, Chapter v. 25 ; see also Banks's Translation of Hesiod, 76.]

Nothing is more true in political arithmetic, than that the same
people with half a country is more valuable than the whole.
SPECTATOR, No. CC.

He was no fool
Who said the half is better than the whole.
ARMSTRONG.—*A Day*, Line 177.

HAND.—Will all great Neptune's ocean wash this blood
Clean from my hand ? No ! this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

SHAKSPERE.—*Macbeth*, Act II. Scene 2.
(To his Lady.)

And turns the deep-dyed ocean into blood.
DR. YOUNG.—*The Last Day*, Book II. Line 296.

Thou mighty one, that with thy power hast turn'd
Green Neptune into purple.

BEAUMONT and FLETCHER.—*The two Noble Kins-*
men, Act V. Scene 1.

Connected as the hand and glove,
Is, madam, poetry and love.

LLOYD.—*Epistle to a Friend*.

Here is her hand, the agent of her heart.
SHAKSPERE.—*Two Gent. of Verona*, Act. I. Sc. 3.
(Proteus reading Julia's Letter.)

And prate and preach about what others prove,
As if the world and they were hand and glove.
COWPER.—*Table Talk*, Line 173.

HANDSOME.—Handsome is, that handsome does.

GOLDSMITH.—Vicar of Wakefield, Chap. I.

He is gentle that doth gentle deeds.

Chaucer, Vol. I. Page 152. Wife of Bath, Prologue.

HANGED.—If he be not born to be hanged, our case is miserable.

SHAKSPERE.—The Tempest, Act I. Scene 1.

(Gonzalo.)

Go, go, begone, to save your ship from wrack ;

Which cannot perish, having thee aboard,

Being destin'd to a drier death on shore.

SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1.

I'll see thee hanged on Sunday first.

SHAKSPERE.—Taming of the Shrew, Act II. Scene 1.

(Kate to Petruchio.)

Don Scipio. I'll have you hanged, you villain !

Spado. Hanged ! dear sir, 'twould be the death of me.

O'KEEFE.—Castle of Andalusia, Act III. Scene 4.

I'll see thee hang'd first.

BEAUMONT and FLETCHER.—Knight of the Pestle, Act I. Scene 4.

SUCKLING.—The Goblins, Act I.

What business had you to speak of a halter in a family where one of it was hanged ?

CERVANTES.—Don Quixote.

HANGMAN.—The sleeping hangman ties the fatal noose,

Nor unsuccessful waits for dead men's shoes.

SWIFT.—On Dreams.

For obtaining suits : whereof

The hangman hath no lean wardrobe.

SHAKSPERE.—King Henry IV., Part I. Act I. Scene 2. (Falstaff to the Prince.)

HAPPINESS.—I think you the happiest couple in the world ; for you're not only happy in one another, but happy in yourselves, and by yourselves.

CONGREVE.—The Double Dealer, Act II. Scene 2.

If solid happiness we prize,

Within our breast this jewel lies ;

And they are fools who roam :

The world has nothing to bestow,

From our own selves our joys must flow,

And that dear hut, our home.

COTTON.—The Fireside, Verse 3.

HAPPINESS.—O, how bitter a thing it is to look into happiness through another man's eyes!

SHAKSPERE.—As You Like It, Act V. Scene 2.
(Orlando.)

O hell! to choose love by another's eye!

SHAKSPERE.—Midsummer Night's Dream, Act I.
Scene 1. (Hermia to Lysander.)

True happiness ne'er entered at an eye;
True happiness resides in things unseen.

DR. YOUNG.—Night VIII., Line 1021.

O happiness! our being's end and aim!
Good, pleasure, ease, content! whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, or dare to die.

POPE.—Essay on Man, Epistle IV. Line 1.

The happy have whole days, and those they choose;
The unhappy have but hours, and those they lose.

COLLEY CIBBER.—The Double Gallant, Act V
Scene 1.

But happy they, the happiest of their kind,
Whom gentle stars unite, and in one fate
Their hearts, their fortunes, and their beings blend!

THOMSON.—Spring; near the end.

When two events propitious meet,
They make the span of life most sweet.

WHEELWRIGHT's Pindar, 5th Isthmian Ode, Line 11.

Happy the man, and he alone,

Who, master of himself, can say,

To-day at least hath been my own,

For I have clearly lived to-day:

Then let to-morrow's clouds arise,

Or purer suns o'erspread the cheerful skies.

FRANCIS' Horace, Book III. Ode 29; DRYDEN.—
To Sir John Beaumont.

For next, a truth which can't admit
Reproof from Wisdom or from Wit,
To being happy here below,
Is to believe that we are so.

CHURCHILL.—The Ghost, Book IV. Line 285.

Happy the man, whom bounteous gods allow
With his own hands paternal grounds to plough.

COWLEY.—Epode, Ode II. Book V.

HAPPINESS.—Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

POPE.—Ode on Solitude, Verse 1.

How happy could I be with either,
Were t'other dear charmer away !
But, while ye thus tease me together,
To neither a word will I say.

GAY.—The Beggar's Opera, Act II. Scene 2.

Call no man happy.

SOPHOCLES.—*Œdipus Tyrannus*, Line 1529.

(Translated by BUCKLEY.)

HERODOTUS.—(Ramage's Thoughts from Greek Authors, 143.)

He who is good is happy.

HABBINGTON, Epi. to W. E.

HARP.—Harp not on that string.

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Richard to Queen Elizabeth.)

HARPING.—Still harping on my daughter.

SHAKSPERE.—Hamlet, Act II. Scene 2. (Polonius to himself, in his trial of Hamlet's sanity.)

HARRY.—I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship.

SHAKSPERE.—King Henry IV., Part I. Act IV.
Scene 1. (Sir Richard Vernon to Hotspur.)

HARVEST.—How many a female eye will roam
Along the road,
To see the load,
The last dear load of harvest home.

KIRKE WHITE.—Harvest Moon, Verse 3.

His chin, new reaped,
Shew'd like a stubble-land at harvest home.

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 3. (Hotspur's description of a finished Courtier.)

HARVEST.—Our rural ancestors, with little blest,
Patient of labour when the end was rest,
Indulg'd the day that hous'd their annual grain,
With feasts, and offerings, and a thankful strain.

POPE.—To Augustus, Epistle I. Line 241.

They joy before thee according to the joy in harvest.

ISAIAH, Chap. ix. Ver. 3.

HASTE.—Running together all about,
The servants put each other out,
Till the grave master had decreed,
The more haste, ever the worst speed.

CHURCHILL.—The Ghost, Book IV.

Farewell ; and let your haste commend your duty.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(The King to his Ambassador.)

Haste thee, Nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks, and wanton wiles,
Nods and becks, and wreathed smiles.

MILTON.—L'Allegro, Line 25.

HATE.—They shewed their favours to conceal their hates.

CHAPMAN.—Marlowe's Hero and Leander, 6th
Sestiad.

I do hate him as I hate the devil.

BEN JONSON.—Every Man out of His Humour,
Act I. Scene 1.

HAVOCK.—Cry "Havock," and let slip the dogs of war.

SHAKSPERE.—Julius Cæsar, Act III. Scene 1.

(Anthony.)

And when our closer stripe has won the fray,
Then let them loose for havock.

SOUTHEY.—Madoc, Pt. I. VII, 69.

HAWK.—I know a hawk from a handsaw.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Hamlet to Guildenstern.)

HE.—He that wold not when he might,
He shall not when he wold-a.

ANONYMOUS.—The Baffled Knight, 2 Percy Rel. 363.

HE.—But sure 'tis pleasant as we walk, to see
The pointed finger—hear the loud *That's he*,
On every side.

PERSIUS.—Sat. I. Line 27; and there is a story
of Demosthenes himself having confessed that
he had taken great pleasure in hearing a tan-
kerwoman say as he passed, "*This is that*
Demosthenes!"

Ah 'tis sweet among the thickest
To be found out, and pointed at by *name*.

WALCOT.—Ode 15, A. D. 1786.

HEALTH.—From labour health, from health contentment
springs.

BEATTIE.—The Minstrel, Book I. Verse 13, Line 1.

Reason's whole pleasure, all the joys of sense,
Lie in three words, Health, Peace, and Competence :
But Health consists with Temperance alone ;
And Peace, O Virtue! Peace is all thy own.

POPE.—Essay on Man, Epi. IV. Line 79.

Ah! what avail the largest gifts of Heaven,
When drooping health and spirits go amiss?
How tasteless then whatever can be given!
Health is the vital principle of bliss.

THOMSON.—Castle of Indolence, Canto II.
Stanza 57.

HEAR.—Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frightened when a madman stares?

SHAKSPERE.—Julius Cæsar, Act IV. Scène 3.
(Brutus and Cassius.)

Had I three ears I'd hear thee.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(Macbeth to the Apparition.)

Pray hear what he says.

SWIFT.—Letter to Pope, August 30, 1716.

HEART.—The honest heart that's free frae a'
Intended fraud or guile,
However Fortune kick the ba'
Has aye some cause to smile.

BURNS.—Epi. To Davie, Verse 3.

The heart aye's the part aye,
That makes us right or wrang.

BURNS.—Verse 5.

HEART.—Alas ! by some degree of woe
 We every bliss must gain :
 The heart can ne'er a transport know
 That never feels a pain.

LYTTLETON.—A Song, A.D. 1732.

He hath a heart as sound as a bell, and his tongue is the clapper :
 for what his heart thinks his tongue speaks.

SHAKSPERE.—*Much Ado About Nothing*, Act III.
 Scene 2. (Don Pedro in praise of Benedick.)

1. O, Hamlet ! thou hast cleft my heart in twain.
 2. O throw away the worser part of it,
 And live the purer with the other half.

SHAKSPERE.—*Hamlet*, Act III. Scene 4.
 (To his Mother.)

And nature gave thee, open to distress,
 A heart to pity, and a hand to bless.

CHURCHILL.—*Prophecy of Famine*.

With every pleasing, every prudent part,
 Say, what can Chloe want ? She wants a heart.

POPE.—*Moral Essays*, Epi. II. Line 159.

The poor too often turn away unheard,
 From hearts that shut against them with a sound
 That will be heard in heaven.

LONGFELLOW.—*The Spanish Student*, Act II, sc. 1.

I will wear my heart upon my sleeve
 For daws to peck at ; I am not what I am.

SHAKSPERE.—*Othello*, Act I. Scene 1.
 (Iago to Roderigo before Brabantio's house.)

The turnpike road to people's hearts, I find,
 Lies through their [mouths,] or I mistake mankind.

DR. WALCOT.—*Peter's Prophecy*, ed. 1790. Pa. 116.

Flattery's the turnpike road to Fortune's door.

WALCOT.—*Ode 10*, Last Verse, A.D. 1785.

Heaven's sovereign saves all beings but himself
 That hideous sight—a naked human heart.

DR. YOUNG.—*Night III*. Line 226.

Oh, tiger's heart, wrapp'd in a woman's hide !

SHAKSPERE.—*King Henry VI.*, Part III. Act I.
 Scene 4. (York to Queen Margaret, who had
 induced Clifford to kill Rutland.)

In aught that tries the heart, how few withstand the proof !

BYRON—*Childe Harold*, Canto II. Stanza 66.

HEART.—The day drags through, though storms keep out the sun ;

And thus the heart will break, yet brokenly live on.

BYRON.—*Childe Harold*, Canto III. Stanza 32.

Never morning wore

To evening, but some heart did break.

TENNYSON.—*In Memoriam*, 6, Verse 2.

Leap hearts to lips, and in our kisses meet.

FLETCHER.—*Love's Cure*, Act III. Scene 2.

The precious porcelain of human clay.

BYRON.—*Don Juan*, Canto IV. Stanza 11.

None but God can satisfy the longings of an immortal soul ;
that as the heart was made for Him, so He only can fill it.

TRENCH.—*On the Prodigal Son*, Page 381, Ed. 9.

Do you think that any one can move the heart, but He that made it ?

JOHN LELY.—*Euphues*, Page 344, (Reprint 1868.)

Who made the heart, 'tis He alone

Decidedly can try us,

He knows each chord—its various tone,

Each spring its various bias :

Then at the balance let's be mute,

We never can adjust it ;

What's done we partly may compute,

But know not what's resisted.

BURNS.—*Address to the Unco Guid*, Verse 8.

HEAVEN.—But heaven hath a hand in these events ;

To whose high will we bound our calm contents.

SHAKSPERE.—*King Richard II.*, Act V. Scene 2.

'Twas whisper'd in Heaven, 'twas mutter'd in Hell,

And echo caught faintly the sound as it fell ;

On the confines of earth, 'twas permitted to rest,

And the depths of the ocean its presence confess'd.

BYRON.—*An Epigram on the letter H*.

A heaven on earth I have won, by wooing thee.

SHAKSPERE.—*All's Well that Ends Well*, Act IV.

Scene 2. (Bertram to Diana.) And see MILTON,

Paradise Lost, Book IV. Line 208.

Heaven is above all yet ; there sits a judge

That no king can corrupt.

SHAKSPERE.—*King Henry VIII.*, Act III. Scene 1.

(Queen Katherine.)

There's nothing true but Heaven.

THOMAS MOORE.—*World a fleeting Show*.

HEDGES.—For by old proverbs it appears
That walls have tongues, and hedges ears.

SWIFT.—Pastoral Dialogue.

HEIR.—Mated with a squalid savage
What to me were sun or clime?

I the heir of all the ages
In the foremost files of time.

TENNYSON.—Locksley Hall, Verse 89.

I the heir of all the globes and sceptres mankind bows to.

MASSINGER.—Duke of Florence, Act I. Scene 1.

HELL.—The hungry wretch of a Greek would attempt heaven
even were you to bid him.

JUVENAL.—Quoted by Riley in his *Clas. Dict.* 137.

All things the hungry Greek exactly knows:
And bid him go to heaven, to heaven he goes.

JUVENAL.—Sat. III. (Dryden's Transl.)

And bid him go to hell, to hell he goes.

DR. JOHNSON.—London, Line 116.

In hope to merit heaven by making earth a hell.

BYRON.—Childe Harold, Canto I. Stanza XX.
Line 9.

Hell's court is built deep in a gloomy vale,
High walled with strong damnation, moated round
With flaming brimstone.

DR. JOSEPH BEAUMONT.—Hell, Verse 1.

There is in hell a place stone-built throughout,
Called Malebolgë, of an iron hue,
Like to the wall that circles it about.

DANTE.—Inferno, Canto XVIII. Line 1. (Wright's
Transl.)

Hell is empty,

And all the devils are here.

SHAKSPERE.—The Tempest, Act I. Scene 2.
(Ariel to Prospero.)

Hell is full of good meanings and wishings.

HERBERT.—*Jacula Prudentum.*

Hell is paved with good intentions.

BOSWELL'S JOHNSON.—April, 1775.

HELP.—Help your lame dog o'er the stile.

SWIFT.—Whig and Tory.

'Tis not enough to help the feeble up,
But to support him after.

SHAKSPERE.—Timon of Athens, Act I. Scene 1.
(Timon to Ventidius's servant.)

HENPECKED.—Cursed be the man, the poorest wretch in life,
The crouching vassal to the tyrant wife,
Who has no will but by her high permission ;
Who has not sixpence but in her possession ;
Who must to her his dear friend's secret tell ;
Who dreads a curtain lecture worse than hell.
Were such the wife had fallen to my part,
I'd break her spirit, or I'd break her heart.

BURNS.—The Henpecked Husband.

HERE AND THERE.—If this *here's* suffer'd, and if that *there*
fool

May, when he pleases, send us all to school ;
Why then our only business is outright
To take our caps, and bid the world good-night.

CHURCHILL.—Independence, Line 321.

HERMIT.—Far in a wild, unknown to public view,
From youth to age a reverend hermit grew ;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well,
Remote from man, with God he pass'd the days ;
Prayer all his business—all his pleasure praise.

PARNELL.—The Hermit.

HERO.—No man is a hero to his valet.

FRENCH SAYING.

[But it may be traced to an earlier period. Ramage's Thoughts from
the French.]

His mien, his speech,

Were sweetly simple——

But, when the matter match'd his mighty mind,
Up rose the hero ; on his piercing eye
Sat observation ; on each glance of thought
Decision followed.

HOME.—Douglas, Act III. Scene 1.

HEROES.—Heroes are much the same, the point's agreed,
From Macedonia's madman to the Swede.

POPE.—Essay on Man, Epi. IV. Line 219.

HESPERUS.—Oh, Hesperus ! thou bringest all good things—
Home to the weary, to the hungry cheer——
Whate'er our household gods, protect of dear,
Are gather'd round us by the look of rest ;
Thou bring'st the child, too, to the mother's breast.

BYRON.—Don Juan, Canto III. Stanza 107.

HILLS.—Hills peep o'er hills ; and alps on alps arise !

POPE.—On Criticism, Line 232.

HILLS.—O'er many a frozen, many a fiery alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death.

MILTON.—Paradise Lost, Book XXI. Line 620.

HINDER.—They hinder one another in the crowd,
And none are heard, whilst all would speak aloud.

COWLEY.—To the Bishop of Lincoln.

HINDMOST.—The race by vigour, not by vaunts is won,
So take the hindmost h——, he said, and run.

POPE.—The Dunciad, Book II. Line 60.

Then horn for horn they stretch an' strive,
Deil tak' the hindmost! on they drive,
Till a' their weel-swallow'd kytes belyve
Are bent like drums.

BURNS.—To a Haggis, Verse 4.

HINT.—Upon this hint I spake.

SHAKSPERE.—Othello, Act I. Scene 3.

(Othello's vindication.)

HIP.—I'll have our Michael Cassio on the hip.

SHAKSPERE.—Othello, Act II. Scene 1.

(Iago plotting against the Moor and Cassio.)

HISS.—A dismal universal hiss, the sound of public scorn.

MILTON.—Paradise Lost, Book X.

And scaly dragons hiss, and lions roar,
Where wisdom taught, and music charm'd before.

LILLO.—Fatal Curiosity, Act I. Scene 1.

HISTORY.—I will answer you by quoting what I have read,
somewhere or other, in Dionysius Halicarnassensis. I think
that history is philosophy teaching by examples.

BOLINGBROKE.—On the Study and Use of History,
Letter II. Vol. III. Page 323.

Read their history in a nation's eyes.

GRAY.—Elegy in a Churchyard, Verse 16.

There is a history in all men's lives,
Figuring the nature of the time deceas'd;
The which observ'd, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life; which in their seeds,
And weak beginnings, lie intreasured.

SHAKSPERE.—King Henry IV., Part II. Act III.
Scene 1. (Warwick to King Henry.)

1. And what's her History?

2. A blank, my lord.

SHAKSPERE.—Twelfth Night, Act II. Scene 4.
(The Duke and Viola.)

HISTORY.—Where shall I hide my forehead and my eyes!
For now I see the true old times are dead.

TENNYSON.—Morte D'Arthur.

HIT.—A hit, a very palpable hit.

SHAKSPERE.—Hamlet, Act V. Scene 2.
(Osrick to Hamlet and Laertes.)

HOARSE.—Warwick is hoarse with calling thee.

SHAKSPERE.—King Henry VI., Part II. Act V.
Scene 2. (Warwick calling for Clifford.)

HOG.—But for one piece they thought it hard
From the whole hog to be debarr'd.

COWPER.—Love of the World Reproved.

HOHENLINDEN.—On Linden when the sun was low,
All bloodless lay th' untrodden snow,
And dark as winter was the flow
Of Iser, rolling rapidly.

CAMPBELL.—Verse 1.

The combat deepens. On ye brave,
Who rush to glory, or the grave!
Wave Munich! all thy banners wave,
And charge with all thy chivalry.

CAMPBELL.—Verse 6.

HOLE.—If I find a hole in his coat, I will tell him my mind.

SHAKSPERE.—King Henry V., Act III., Scene 6.
(Fluellen to Gower.)

HOLE.—If there's a hole in a' your coats,

I rede ye tent it;
A chield's amang you takin' notes,
And, faith, he'll prent it.

BURNS.—Captain Grose.

HOLIDAY.—Awhile to work, and, after, holiday.

SHAKSPERE.—King Richard II., Act III. Scene 1.
(Bolingbroke to York and others at Bristol.)

HOLINESS.—Never poor lady had so much unbred holiness
About her person: I am never drest
Without a sermon.—I must show
Texts for the fashions of my gowns.
She works religious petticoats; for flowers
She'll make church histories.

MAYNE.—The City Match, Act II. Scene 2.

HOME.—The next way home 's the farthest way about.

QUARLES.—Book IV. Epigram No. 2.

HOME.—There's a strange something, which without a brain
Fools feel, and which e'en wise men can't explain,
Planted in man, to bind him to that earth,
In dearest ties, from whence he drew his birth.

CHURCHILL.—The Farewell, Line 63.

For the whole world, without a native home,
Is nothing but a prison of larger room.

COWLEY.—To the Bishop of Lincoln.

Sir Walter Rawleigh, on his return to prison, while some were
deploring his fate, said, that "the world itself is but a larger
prison, out of which some are daily selected for execution."

DISRAELI.—Curiosities of Literature, Vol. III.
Page 126.

Thou art my prison, and my home's above.

QUARLES.—Book IV. Emblem II. Verse 2.

Home of the homeless.

LONGFELLOW.—Evangeline, alluding to the alms-
houses.

Friend of the friendless, oh ! abide with me.

KEBLE.

O'er hill, dale, and woodland, with rapture we roam ;
Yet returning, still find the dear pleasures at home ;
Where the cheerful good-humour gives honesty grace,
And the heart speaks content in the smiles of the face.

LLOYD.—Arcadia, Scene 1.

Breathes there the man with soul so dead,
Who never to himself hath said,

This is my own, my native land !

Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd,

From wandering on a foreign strand !

SCOTT.—Lay of the Last Minstrel, Canto VI.
Stanza 1.

Home is the resort

Of love, of joy, of peace and plenty, where,
Supporting and supported, polish'd friends
And dear relations mingle into bliss.

THOMSON.—Autumn, Line 65.

The duteous son, the sire decay'd,
The modest matron, and the blushing maid,
Forced from their homes, a melancholy train,
To traverse climes beyond the western main ;
Where wild Oswego spreads her swamps around,
And Niagara stuns with thundering sound.

GOLDSMITH.—The Traveller, Line 407.

HOME.—There is no place like home.

J. HOWARD PAYNE.—A Song, “Home, Sweet Home.”

1. What happy gale
Blows you to Padua here, from old Verona?

2. Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows.

SHAKSPERE.—Taming of the Shrew, Act I. Scene 2.
(Hortensio to Petruchio.)

Home-keeping youth have ever homely wits.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 1. (Valentine to Proteus.)

HOMER.—In long works sleep will sometimes surprise;
Homer himself hath been observed to nod.

ROSCOMMON.—Art of Poetry.

The blind old man of Scio’s Rocky Isle.

BYRON.—The Bride of Abydos, Canto II. Stanza 2.

HONEST.—An honest man, close-buttoned to the chin,
Broad cloth without, and a warm heart within.

COWPER.—Epistle to Joseph Hill.

If an honest man, Nature has forgot to labour it upon your
countenance.

SCOTT.—Peveril of the Peak, Chap. XL.

If he were
To be made honest by an act of parliament,
I should not alter in my faith of him.

BEN JONSON.—The Devil is an Ass, Act IV. Scene I.

Take note, take note, O world!
To be direct and honest is not safe.

SHAKSPERE.—Othello, Act III. Scene 8.
(Iago to the Moor.)

An honest man’s the noblest work of God.

POPE.—Essay on Man, Epistle IV. Line 247.

Auld Ayr, wham ne’er a town surpasses
For honest men and bonnie lassies.

BURNS.—Tam O’Shanter.

Athol’s honest men,
And Athol’s bonnie lassies.

BURNS.—Petition of Bruar Water.

HONEY.—But they whom truth and wisdom lead
Can gather honey from a weed.

COWPER.—The Pine-Apple and Bee, Line 35.

HONOUR.—You stand upon your honour! Why, thou unconfinable baseness, it is as much as I can do to keep the terms of my honour precise. I myself sometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you——!

SHAKSPERE.—Merry Wives of Windsor, Act II.
Scene 2. (Falstaff to Pistol.)

Honour pricks me on. Yea; but how—if honour pricks me off when I come on—how then? Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery then? No. What is honour? A word. What is that word, honour? Air. A trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No. Is it insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it:—therefore, I'll none of it: Honour is a mere scutcheon, and so ends my catechism.

SHAKSPERE.—King Henry IV., Part 1. Act V.
Scene 1. (Falstaff.)

His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

TENNYSON.—Idylls of the King. Elaine.

[Elaine, page 192. MOXON, ed. 1867. Sir Lancelot was bound to the Queen by a guilty love (which Arthur, however, thought to be but knightly devotion.)

Elaine conceived an affection for Lancelot which he discovered but did not return; for the false love steeled his heart to the true. He was *loyal*, but to a *bad cause*; no unusual thing. The Rev. T. W. S.]

Honour's a lease for lives to come,
And cannot be extended from
The legal tenant; 'tis a chattel
Not to be forfeited in battle.

BUTLER.—Hudibras, Part I. Canto III. Verse 1043.

How vain that second life in others' breath,
The estate which will inherit after death!
Ease, health, and life, for this they must resign,
Unsure the tenure, but how vast the fine!

POPE.—The Temple of Fame, Line 505.

Fame is a revenue payable only to our ghosts.

SIR GEORGE MACKENZIE.—Preferring solitude to public enjoyment.

Give me, kind heaven, a private station,
A mind serene for contemplation:
Title and profit I resign;
The post of honour shall be mine.

GAY.—Fable II. Part II. Line 69.

HONOUR.—Content thyself to be obscurely good ;
When vice prevails, and impious men bear sway,
The post of honour is a private station.

ADDISON.—Cato, Act IV. (Cato to Juba.)

Honour's a sacred tie, the law of kings—
It ought not to be sported with.

ADDISON.—Cato, Act II. (Juba to Syphax.)

Honour and shame from no condition rise ;
Act well your part—there all the honour lies.

POPE.—Essay on Man, Epi. IV. Line 193.

Men were nice in honour in those days,
And judg'd offenders well. And he that sharp'd,
And pocketed a prize by fraud obtain'd,
Was mark'd and shunn'd as odious.

COWPER.—The Task, Book III. Line 85.

But now, yes now,
We are become so candid and so fair,
So liberal in construction, and so rich
In Christian charity, a good-natured age !
That they are safe, sinners of either sex,
Transgress what laws they may.

COWPER.—The Task, Book III. Line 91.

Life's but a word, a shadow, a melting dream,
Compar'd to essential and eternal honour.

FLETCHER.—Love's Cure, Act V. Scene 3.

I would not love thee, dear, so much,
Loved I not honour more.

LOVELACE.—To Lucasta, on going to the wars.

Where honour calls, and justice points the way.

T. WHARTON.—Triumph of Isis, Line 59.

If honour calls, where'er she points the way,
The sons of honour follow, and obey.

CHURCHILL.—The Farewell, Line 67.

Better to die ten thousand deaths
Than wound my honour.

ADDISON.—Cato, Act I. Scene 4.

This day beyond its term my fate extends,
For life is ended when our honour ends.

GOLDSMITH.—Prol. by Laberius, last Line.

When honour's lost, 'tis a relief to die ;
Death's but a sure retreat from infamy.

GARTH.—The Dispensary, Canto V. Line 321.

HONOUR.—Judge me, ye powers! let fortune tempt or frown,
I stand prepared, my honour is my own.

LANSDOWN.—Verses written in 1690.

1. Pray, now, what may be that same bed of honour?
2. O, a mighty large bed, bigger by half than the great bed at Ware—ten thousand people may lie in it together, and never feel one another.

FARQUHAR.—The Recruiting Officer, Act I. Scene 1.

HONOURING.—Prithee, Trim, what dost thou mean by
“honouring thy father and mother?”

Allowing them, an’ please your honour, three-halfpence a-day out of my pay, when they grow old.

STERNE.—Tristram Shandy, Vol. V. Chap. XXIII.

HONOURS.—This is the state of man: To-day he puts forth
The tender leaves of hopes, to-morrow blossoms,
And bears his blushing honours thick upon him.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey’s Soliloquy on his fall.)

Honours don’t always change the man.

LE SAGE.—Gil Blas, Book IV. Chap. 6.

[MANNERS first Lord of Rutland, said to SIR THOMAS MORE on his being made Chancellor, “*Honores mutant Mores*;” “No my Lord,” said Sir Thomas, “The pun will do much better in English, “*Honours change Manners*.”]

HOOK.—Through thick and thin, both over bank and bush,
In hopes her to attain by hook or crook.

SPENSER.—Fairy Queen, Book III. Canto 1.

HOOP.—When Celia struts in man’s attire,
She shews too much to raise desire;
But from the hoop’s bewitching round,
The very shoe has power to wound.

ED. MOORE.—The Spider and Bee, Line 27.

HOPE.—Hope springs eternal in the human breast,
Man never is, but always to be blest.

POPE.—Essay on Man, Epi. I. Line 95.

’Tis not for mortals always to be blest.

ARMSTRONG.—Art of Preserving Health, Book IV.
Line 260.

Hope springs exulting on triumphant wing.

BURNS.—The Cottar’s Saturday Night.

Hope never comes that comes to all.

MILTON.—Paradise Lost, Book I. Line 66.

And quiet never comes that comes to all.

JUVENAL.—Sat. VI. Line 268. (Gifford.)

HOPE.—What a fine thing hope is!

LE SAGE.—*Gil Blas*, Book IX. Chap. VII.

Auspicious Hope! in thy sweet garden grow
Wreaths for each toil, a charm for every woe.

CAMPBELL.—*The Pleasures of Hope*, Part I.

All, all forsook the friendless guilty mind,
But Hope, the charmer, linger'd still behind.

CAMPBELL.—*The Pleasures of Hope*, Part I.

Where an equal poise of hope and fear
Does arbitrate the event, my nature is
That I incline to hope, rather than fear.

MILTON.—*Comus*. SPENSER.—Book IV.

Canto VI. Stanza 37.

Hope humbly then; with trembling pinions soar;
Wait the great teacher, Death; and God adore,
What future bliss he gives not thee to know,
But gives that hope to be thy blessing now.

POPE.—*Essay on Man*, Epi. I. Line 91.

See some fit passion every age supply;
Hope travels through, nor quits us when we die.

POPE.—*Essay on Man*, Epi. II. Line 273.

Fair liberty shriek'd out aloud,
And loud religion groan'd.

DENNIS.—*On William III.*

Hope for a season bade the world farewell,
And freedom shriek'd as Kosciusko fell!

CAMPBELL.—*Pleasures of Hope*, Part I.

I see some sparkles of a better hope.

SHAKSPERE.—*King Richard II.*, Act V. Scene 3.

(Bolingbroke to Percy.)

Hopes and fears that equally attend.

COWLEY.—*Constantia and Philetus*, Verse 1.

Alike distracted between hope and fear.

COWLEY.—*Ibid.*, Verse 18.

The wretch condemn'd with life to part,
Still, still on hope relies,
And every pang that rends the heart
Bids expectation rise.

Hope, like the glimmering taper's light,
Adorns and cheers the way;

And still, as darker grows the night,
Emits a brighter ray.

GOLDSMITH.—*Song from the "Captivity."*

HOPE.—The miserable have no other medicine,
But only hope.

SHAKSPERE.—Measure for Measure, Act III. Scene 1.
(Claudio to the Duke.)

Races, better than we, have leaned on wavering promise, having
nought else but hope.

LONGFELLOW.—Tegner's Children of the Lord's
supper. (Races of People.)

Hope and fear alternate chase
Our course through life's uncertain race.

SCOTT.—Rokeby, Canto VI. Stanza 2.

This distant gleam of hope; this poor reversion.

LILLO.—Elmerick, Act II.

I beheld his body half wasted away with long expectation and
confinement; and felt what kind of sickness of heart it was
which arises from hope deferred.

STERNE.—Sent. Journey; the Captive.

The sickening pang of hope deferr'd.

SCOTT.—Lady of the Lake, Canto III. Stanza 22.

Hope deferred maketh the heart sick.

PROVERBS, Chap. xiii. Ver. 12.

Strive against hope.

SHAKSPERE.—All's Well that Ends Well, Act I.
Scene 3.

Hope against hope, and ask till ye receive.

JAS. MONTGOMERY.—The World before the Flood,
Canto V.

Who against hope believed in hope.

ROMANS, Chap. iv. Ver. 18.
(The faith of Abraham.)

Hope withering fled—and mercy sighed farewell!

BYRON.—The Corsair, Canto I.

In life's rough tide I sunk not down;
But swam till Fortune threw a rope,
Buoyant on bladders filled with hope.

GREEN.—The Spleen, Line 50.

While there is life, there's hope, he cried,
Then why such haste?—so groan'd and died.

GAY.—Fable 27. COLLEY CIBBER.—The Double
Gallant, Act V. Scene 1.

Ægroto : dum anima est spes est.

CICERO.

HOPING.—This comes *hopping* that you are in good health, as
I am at this present writing.

O'KEEFE.—The Poor Soldier, Act II. Scene 1.

HORN OF PLENTY.—Nor yet his fury cool'd; 'twixt rage and scorn,

From my maim'd front he tore the stubborn horn,
This, heap'd with flowers and fruit, the Naiads bare,
Sacred to plenty, and the bounteous year.

GAY.—Achelous and Hercules.

HORRORS.—I have supp'd full with horrors.

SHAKSPERE.—Macbeth, Act V. Scene 5.

(Macbeth to Seyton.)

Making horror more deep by the semblance of mirth.

CAMPBELL.—Death-Boat of Heligoland, Line 6.

HORSE.—A horse! a horse! my kingdom for a horse!

SHAKSPERE.—King Richard III., Act V. Scene 3.

(Richard at Bosworth.)

To horse, to horse! urge doubts to them that fear.

SHAKSPERE.—King Richard II., Act II. Scene 1.

(Ross to Northumberland, on starting for Ravensburg.)

Hast thou given the horse strength? hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, ha! ha! and he smelleth the battle afar off, the thunder of the captains, and the shouting.

JOB, Chap. xxxix. Ver. 19.

HOSPITALITY.—Hospitality, sitting with gladness.

LONGFELLOW.—Frithroff's Homestead. (From the Swedish.)

HOST.—I follow, mine host, I follow.

SHAKSPERE.—Merry Wives of Windsor, Act II.

Scene 1. (Shallow to Host.)

1. Mine host of the Garter.

2. What says my bully-rook? Speak scholarly and wisely.

1. I sit at ten pounds a-week.

2. Thou'rt an emperor.

SHAKSPERE.—Merry Wives of Windsor, Act I.

Scene 3. (Falstaff and Host at the Garter.)

HOSTAGES—He that hath a wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief.

LORD BACON.—*Essay VIII., Of Marriage and Single Life.*

He that hath a wife and children, wants not business.

GEORGE HERBERT.—*Jacula Prudentum.*

How many pledges have you given to fortune?

ERASMUS.—*Household of Sir Thomas More, Page 50.*

HOT WATER.—My bottle of pale sherry, Dinah—place it on this side—there is a good girl; and Toby—get my jug with the hot water, and let it be boiling—and don't spill it on Lady Penelope, if you can help it, Toby.

No; for her ladyship has been in hot water to-day already, said the squire.

SCOTT.—*St. Ronan's Well, Chapter IV.*

HOOR.—It is the hour when from the boughs

The nightingale's high note is heard;

It is the hour when lovers' vows

Seem sweet in every whisper'd word.

BYRON.—*Parisina, Section I.*

Catch, then, oh! catch the transient hour,

Improve each moment as it flies;

Life's a short summer—man a flower,

He dies—alas! how soon he dies!

DR. JOHNSON.—*An Ode on Winter, Verse 9.*

But just as he began to tell,

The auld kirk-hammer strak the bell,

Some wee short hour ayont the twal,

Which raised us baith.

BURNS.—*Death and Dr. Hornbook, Verse 31.*

HOUSE.—This is none other but the house of God, and this is the gate of heaven.

GENESIS.—*Chap. xxviii. Ver. 17.*

(Jacob awaking out of sleep.)

This is the way to heaven.

DRYDEN.—*The Æneid, Book IX.*

(Apollo to Ascanius.)

Every kingdom divided against itself is brought to desolation;
and a house divided against a house falleth.

ST. LUKE.—*Chap. xi. Ver. 17.*

HOUSE.—A city in sedition cannot be happy, nor can a house in which the masters are quarrelling.

YONGE'S Cicero.—De Finibus, Book I. Div. 17; and see King Richard II., Act IV. Scene 1.

His house, his home, his heritage, his lands,
The laughing dames in whom he did delight,
Whose large blue eyes, fair locks, and snowy hands,
Might shake the saintship of an anchorite.

BYRON.—Childe Harold, Canto I. Stanza 11.

HOUSES.—Old houses mended,
Cost little less than new before they're ended.

COLLEY CIBBER.—Prol. to the Double Gallant, Line 15.

HOW TO LIVE.—He knows to live who keeps the middle state,

And neither leans on this side nor on that.

POPE.—Book II. Satire II. Line 61.

But chiefly, thou,
Whom soft-ey'd pity once led down from heaven,
To bleed for man, to teach him how to live,
And, oh! still harder lesson! how to die.

DR. PORTEUS.—On Death. See title "Thought."

[The idea is Tickell's.]

HUMOURS.—In all thy humours, whether grave or mellow,
Thou'rt such a touchy, testy, pleasant fellow;
Hast so much wit, and mirth, and spleen about thee,
There is no living with thee, nor without thee.

MARTIAL.—Epigram XLVII. Line 12.

My life's a preparation but to leave thee:
Like one that seeks a door, I walk about thee:
With thee I cannot live! I cannot live without thee.

QUARLES.—Emblems, No. II. Book IV.

Forc'd to doat on thee thy own way,
I chide thee first and then obey;
Wretched when from thee, vex'd when nigh,
I with thee or without thee die.

PRIOR.—The Lady's Looking-glass.

HUNGER.—Hunger is the best seasoning for meat, and thirst for drink.

YONGE'S Cicero.—De Finibus, Book II. Div. 28, Page 165.

His thirst he slakes at some pure neighbouring brook,
Nor seeks for sauce where appetite stands cook.

CHURCHILL.—Gotham, Book III. Line 133.

HUNGRY.—1. Ah! I am not hungry now,
2. What do you mean by that, Mr. Placid? I insist on your being hungry.

MRS. INCHBALD.—Every One has His Fault, Act I.
Scene 1.

HUSBAND.—A good husband makes a good wife at any time.
FARQUHAR.—The Inconstant, Act II.

As the husband is, the wife is:
Thou art mated with a clown,
And the grossness of his nature
Will have weight to drag thee down.
TENNYSON.—Locksley Hall, v. 24.

A corrupt nature which was continually ready to drag them down.
REV. CHAS. KINGSLEY, JUN., Village Sermons,
No. 10.

HUSH.—Hush, ! my dear, lie still and slumber ;
Holy angels guard thy bed !
Heavenly blessings without number
Gently falling on thy head.
WATTS.—A Cradle Hymn.

HYPERION.—So excellent a king, that was, to this,
Hyperion to a Satyr.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(On his Mother's marriage.)

"*Hesperion* curls—the front of *Job* himself !—
An eye like *March* to threaten at command !—
A station like *Harry Mercury*."
SHERIDAN.—The Rivals, Act IV. Scene 2.

HYPOCRISY.—You that would sell no man mustard to his
beef on the Sabbath, and yet sold hypocrisy all your lifetime.
BEAUMONT and FLETCHER.—Love's Cure, Act II.
Scene 1.

Hypocrisy is a sort of homage that vice pays to virtue.
FULLER.—ROCHEFOUCAULD.—See Ramage's Thoughts
from the French, page 286.

Hypocrisy with smiling grace,
And Impudence with brazen face.
ED. MOORE.—Trial of Selim.

HYSTERICIS.—Oh, it gives me the *hydrostatics* !
SHERIDAN.—The Rivals, Act III. Scene 3.

IDLE—IDLER.—How various his employments, whom the world

Calls idle ; and who justly, in return,
Esteems that busy world an idler too !

COWPER.—The Task, Book III. Line 352.

An idler is a watch that wants both hands,
As useless if it goes as when it stands.

COWPER.—Retirement, Line 681.

IDOLATRY.—The vain image, which the devotee
Classes as the god of his idolatry.

JAMES MONTGOMERY.—Greenland, Canto I. near the end.

IF.—Your If is the only peace-maker,—
Much virtue in If.

SHAKSPEARE.—As You Like It, Act V. Scene 4.
(Touchstone to Jaques.)

If the French should beat the English ?—If the sun go out of the zodiac ?

STERNE.—Tristram Shandy, Vol. V. Chap. XLIII.

IGNORANCE.—"O ye gods," says a wise heathen, "deny us what we ask if it shall be hurtful to us, and grant us whatever shall be profitable for us, even though we do not ask it !"

FRANCIS' Horace, in a Note to Book I.

Not what we wish, but what we want,

Oh ! let thy grace supply,
The good unask'd, in mercy grant ;
The ill, though ask'd, deny.

MERRICK.—A Hymn, No. CCXXV. in the Rev. W. Mercer's Church Psalter.

[The idea is from the Greek, and the passage is given by Mr. Riley in his Dict. of Class. Quot., p. 537, where it is rendered "Father Jove, grant us good whether we pray for it or not, and avert from us evil, even though we pray for it." A prayer by an unknown poet highly commended by Plato. See his Alcibiades, ii. 5, in DR. RAMAGE'S Thoughts from Greek Authors, p. 261.]

If I am right, thy grace impart,
Still in the right to stay :
If I am wrong, oh teach my heart
To find that better way.

POPE.—The Universal Prayer, v. 8.

Lord, grant me one suit, which is this: deny me all suits which are bad for me.

FULLER.—Personal Meditations, 18.

So much does our true interest lie concealed from us.

RILEY'S Ovid's Meta., Page 211.

IGNORANCE.—We, ignorant of ourselves,
 Beg often our own harms, which the wise Powers
 Deny us for our good ; so find we profit,
 By losing of our prayers.

SHAKSPERE.—Anthony and Cleo., Act II. Scene 1.
 (Menecrates to Pompey.)

Seek not thou to find
 The sacred counsels of Almighty mind ;
 Involv'd in darkness lies the great decree,
 Nor can the depths of fate be pierc'd by thee.

POPE.—The Iliad, Book I. Line 704 ; Ibid.
 Book XXII. Line 17.

More to know—
 Did never meddle with my thoughts.
 SHAKSPERE.—The Tempest, Act I. Scene 2.
 (Miranda to her father.)

Where ignorance is bliss,
 'Tis folly to be wise.
 GRAY.—Ode on Eton College.

Be ignorance thy choice, where knowledge leads to woe.
 BEATTIE.—The Minstrel, Book II. St. 30, Line 9.

But ask not bodies doomed to die,
 To what abode they go ;
 Since knowledge is but sorrow's spy,
 It is not safe to know.

DAVENANT.—The Philosopher and Lover.
 Heaven from all creatures hides the book of fate,
 All but the page prescrib'd—their present state ;
 From brutes what men, from men what spirits know :
 Or who could suffer being here below ?
 The lamb thy riot dooms to bleed to-day,
 Had he thy reason, would he skip and play ?
 Pleas'd to the last, he crops the flow'r'y food,
 And licks the hand just rais'd to shed his blood.

POPE.—Essay on Man, Epi. I. Line 77.

The sheep was sacrific'd on no pretence,
 But meek and unresisting innocence :
 A patient, useful creature, born to bear,
 The warm and woolly fleece, that cloth'd her murderer.

DRYDEN.—Pythagorean Phil.

Prithee, despatch,
 The lamb entreats the butcher.

SHAKSPERE.—Cymbeline, Act III. Scene 4.

IGNORANCE.—A gentle lamb has rhetoric to plead,
And when she sees the butcher's knife decreed,
Her voice intreats him not to make her bleed.

DR. KING.—Mully of Mountown, Line 52.

And sweet it is in ignorance to be,
In that the will of God and ours agree.

WRIGHT'S Dante, Paradise, Canto XX. Line 136.

Let me not burst in ignorance !

SHAKSPERE.—Hamlet, Act I. Scene 4.

(Hamlet to the Ghost.)

In man's most dark extremity
Oft succour dawns from heaven.

SCOTT.—Lord of the Isles, Canto I. Stanza 20.

We oft doubt

What the unsearchable dispose
Of highest wisdom brings about.
Oft he seems to hide his face,
But unexpectedly returns.

MILTON.—Samson Agonistes.

By outward show

Men judge of happiness and woe.
Shall ignorance of good and ill
Dare to direct th' eternal will?

GAY.—Fable XXXIX., Line 45.

Alas ! regardless of their doom,
The little victims play !
No sense have they of ills to come,
No care beyond to-day.

GRAY.—Ode on Eton College, Stanza 6.

Ignorance with looks profound.

GRAY.—Ode for Music, Line 3.

1. I wonder you will magnify this madman ;

You are old, and should understand.

2. *Should*, say'st thou,

Thou monstrous piece of ignorance in office !

BEAUMONT and FLETCHER.—The Elder Brother,
Act II. Scene 1.

Instruct the ignorant ; to those that live
Under thy care, good rules and patterns give.

DENHAM.—On Prudence, Line 195.

ILIAD.—*Iliads* without a Homer.

ANONYMOUS.

[So called in allusion to the beautiful but anonymous ballad poetry of Spain. See the Second Lecture of Archbishop Trench, on the Study of Words.]

ILLIAD.—Iliads in a nutshell.

H. HOWARD.—In Memory of Fletcher, the Dramatist. (Beaumont and Fletcher, Vol. I.)

An Iliad in a nutshell; a nutshell in an Iliad.

SWIFT.—The Tale of a Tub, Sec. 7.

[Pliny says that Cicero once saw the Iliad of Homer in a nutshell. See Disraeli's Cur. of Lit. Vol. I. Page 275, on Minute writing.]

ILLS.—Mark what ills the scholar's life assail,

Toil, envy, want, the patron, and the jail.

DR. JOHNSON.—Vanity of Human Wishes, Line 159.

What ills from beauty spring.

DR. JOHNSON.—Vanity of Human Wishes, Line 321.

Those ills that wait on all below,

Shall ne'er be felt by me;

Or gently felt, and only so,

As being shared with thee.

COWPER.—The Doves, Verse 5.

And makes us rather bear those ills we have,

Than fly to others that we know not of.

SHAKSPERE.—Hamlet, Act III. Scene 1.

(In his famous Soliloquy.)

Keep what you've got; the evil that we know is the best.

RILEY'S Plautus, Volume I., The Trinumus, Act I.

Scene 2.

'Tis hard for kings to steer an equal course,

And they who banish one, oft gain a worse.

DRYDEN.—Tarquin and Tullia.

IMAGINATION.—Imagination fondly stoops to trace

The parlour-splendours of that festive place;

The white-wash'd wall, the nicely sanded floor,

The varnish'd clock that click'd behind the door:

The chest contriv'd a double debt to pay—

A bed by night, a chest of drawers by day.

GOLDSMITH.—Deserted Village, Line 225.

You are oblig'd to your imagination for more than three-fourths
of your importance.

GARRICK.—Lethe.

The right honourable gentleman is indebted to his memory for his
jests, and to his imagination for his facts.

SHERIDAN.—Speech in reply to Dundas.

His wit shines at the expense of his memory.

LE SAGE.—Gil Blas, Book III. Chap. XI.

IMMODEST.—Immodest words admit of no defence,
For want of decency is want of sense.

ROSCOMMON.—Essay I., on Verse. 1

IMPEACHMENT.—Sir Lucius O'Trigger, ungrateful as you
are, I own the soft impeachment.

SHERIDAN.—The Rivals, Act V. Scene 3.

IMPERFECTIONS.—Piece out our imperfections with your
thoughts.

SHAKSPERE.—King Henry V., Chorus.

And the poor slattern muse is brought to bed,
With all her imperfections on her head.

CHURCHILL.—Gotham, Book II.

IMPOSSIBLE.—And what's impossible, can't be,
And never, never comes to pass.

GEORGE COLMAN, JUN.—The Water Fiend.

IMPRESSION.—Time but the impression stronger makes,
As streams their channels deeper wear.

BURNS.—Mary in Heaven, Verse 4.

INACTIVITY.—The Commons, faithful to their system,
remained in a wise and masterly inactivity.

SIR JAMES MACKINTOSH.—Defence of the French
Revolution, Sect. I. Page 23.

With skilled negligence.

VAUGHAN.—To St. Mary Magdalene, Line 19.

The frivolous work of polished idleness.

MACKINTOSH.—Dissert. on Ethical Philosophy.
(Remarks on Thomas Brown.)

Disciplined inaction.

MACKINTOSH.—Causes of the Revolution of 1688,
Chap. VII.

Or doing nothing with a deal of skill.

COWPER.—Table Talk, Line 194.

Pangs without birth, and fruitless industry.

DRYDEN.—Mac Flecknoe, Line 148.

To fight and terrify them if they made slow haste.

HOLLAND'S LIVY.—Page 922.

INCOME.—A business with an income at its heels.

COWPER.—Retirement, Line 615.

INCUBATION.—Th' appointed time
With pious toil fulfill'd, the callow young,
Warm'd and expanded into perfect life,
Their little bondage break, and come to light;
A helpless family, demanding food
With constant clamour.

THOMSON.—Spring, Line 666.

INDEPENDENCE.—Ourselves are to ourselves the cause of ill;
We may be independent if we will.

CHURCHILL.—Independence, Line 471.

The man who by his labour gets
His bread in independent state,
Who never begs, and seldom eats,
Himself can fix or change his fate.

PRIOR.—The Old Gentry, Verse 5.

INDEX.—So, Mr. Index, what news with you?

FIELDING.—The Author's Preface, Act II. Scene 4.

What act

That roars so loud, and thunders in the index?

SHAKSPERE.—Hamlet, Act III. Scene 4.

(The Queen to Hamlet.)

And readers call their lost attention home,
Led by that index where true genius shines.

SHENSTONE.—Elegy II. Verse 9.

Get a thorough insight into the index by which the whole book
is governed and turned like fishes, by the tail.

SWIFT.—Tale of a Tub, Sec. 7.

INDUSTRY.—In every rank, or great or small,
'Tis industry supports us all.

GAY.—Man, Cat, Dog, and Fly, Part II.

Fable VIII. Line 62.

INFANCY.—At first the infant,
Mewling and puking in his nurse's arms.

SHAKSPERE.—As You Like It, Act II. Scene 7.

(Jaques.)

Infancy straining backward from the breast,
Tetchy and wayward, what he loveth best
Refusing in his fits, whilst all the while
The mother eyes the wrangler with a smile.

CHURCHILL.—Gotham, Book I.

INFECTED.—All seems infected that the infected spy,
As all looks yellow to the jaundiced eye.

POPE.—Essay on Criticism, Line 559.

INFECTED.—Stand off, sycophant,
And keep infection distant.

DRYDEN.—Don Sebastian, Act II. Scene 1.

INFIDEL.—Ye baptiz'd infidels! ye worse for mending.

DR. YOUNG.—Night IV. Line 235.

INFIRM.—Infirm of purpose.

SHAKSPERE.—Macbeth, Act II. Scene 2.

(Lady Macbeth.)

That last infirmity of noble minds.

MILTON.—Lycidas, Line 71.

Though the desire of fame be the last weakness

Wise men put off.

MASSINGER.—A Very Woman, Act V. Scene 4, and

GIFFORD'S note on this passage.

INFLUENCE.—I am sorry to say, Sir Anthony, that my
affluence over my niece is very small.

SHERIDAN.—The Rivals, Act IV. Scene 2.

INGRATITUDE.—Ingratitude is the Aaron's rod which
swallows up and comprises in itself all the lesser vices.

ANONYMOUS.

[This is the sense of a Latin Proverb which the compiler found in a
Dictionary of Classical Quotations published by Robinsons in 1799:—
Ingratum si dixeris omnia dices.—If you pronounce a man ungrateful, you
say all that can be urged against him.]

And shall I prove ungrateful? shocking thought! He that is
ungrateful has no guilt but one; all other crimes may pass for
virtues in him.

DR. YOUNG.—Busiris, Act II. (Myron to the King.)

Scatter your favours on a fop,

Ingratitude's the certain crop.

POPE.—Imitation of Horace, Epistle VII.

Ingratitude! thou marble-hearted fiend,

More hideous, when thou show'st thee in a child,

Than the sea-monster!

SHAKSPERE.—King Lear, Act I. Scene 4.

How sharper than a serpent's tooth it is

To have a thankless child.

SHAKSPERE.—King Lear, Act I. Scene 4.

(Lear to Albany.)

Strike flat the thick rotundity o' the world!

Crack nature's moulds, all germens spill at once,

That make ingrateful man!

SHAKSPERE.—King Lear, Act III. Scene 2.

(Lear and Fool upon the heath.)

INGRATITUDE.—I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice.

SHAKSPERE.—*Twelfth Night*, Act III. Scene 4.
(Viola to Antonio.)

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.

SHAKSPERE.—*As You Like It*, Act II. Scene 7.
(A Song, Amiens sings.)

As we do turn our backs
From our companion thrown into his grave,
So his familiars to his buried fortunes
Slink all away; leave their false vows with him
Like empty purses pick'd; and his poor self,
A dedicated beggar to the air.

SHAKSPERE.—*Timon of Athens*, Act IV. Scene 2.
(2nd Servant.)

Deserted, at his utmost need,
By those his former bounty fed;
On the bare earth exposed he lies,
With not a friend to close his eyes.

DRYDEN.—*Alexander's Feast*.

INN.—There is nothing which has yet been contrived by man,
by which so much happiness is produced, as by a good tavern
or inn.

BOSWELL's Johnson, March, 1776.

Shall I not take mine ease at mine inn?

SHAKSPERE.—*King Henry IV.*, Part I. Act III.
Scene 3. (Falstaff to the Hostess.)

Whoe'er has travell'd life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
The warmest welcome at an inn.

SHENSTONE.—Written at an Inn at Henley.

Along the varying road of life,
In calm content, in toil or strife,
At morn or noon, by night or day,
As time conducts him on the way,
How oft doth man, by care oppress'd,
Find in an inn a place of rest?

WILLIAM COMBE.—*Doctor Syntax*, Chap. IX.

INN.—Where'er his fancy bids him roam,
In ev'ry inn he finds a home.
Will not an inn his cares beguile,
Where on each face he sees a smile?

WILLIAM COMBE.—Doctor Syntax, Chap. IX.

INNOCENCE.—Go in thy native innocence; rely
On what thou hast of virtue.

MILTON.—Paradise Lost, Book IX. Line 373.

Innocence, that as a veil
Had shadow'd them from knowing ill, was gone.

MILTON.—Ibid., Line 1054.

INSCRIPTIONS.—Inscriptions of various names I view'd
The greater part by hostile time subdued.

POPE.—Temple of Fame, Line 31.

Each letter full of hope and yet of heart-break; full of all the
tender pathos of the *Here* and the *Hereafter*.

LONGFELLOW.—Intro. to *Hiawatha*.

INSTINCT.—Instinct is a great matter;
I was a coward on instinct.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4. (Falstaff to Prince Henry.)

INSULT.—Of all the griefs that harass the distress'd,
Sure the most bitter is a scornful jest;
Fate never wounds more deep the generous heart,
Than when a blockhead's insult points the dart.

DR. JOHNSON.—London, Line 166.

INTERCOURSE.—The kindly intercourse will ever prove
A bond of amity and social love.

BLOOMFIELD.—Farmer's Boy, Winter.

INTEREST.—Int'rest makes all seem Reason that leads to it;
Int'rest that does the zeal of sects create,
To purge a Church, and to reform a State.

DRYDEN.—The Maiden Queen, Act IV. Scene 1.

INTERPRETER.—Egad! I think the interpreter is the hardest
to be understood of the two!

R. B. SHERIDAN.—The Critic, Act I. Scene 1.

INTRUDE.—I hope I don't intrude.

ANONYMOUS.—The Maid of the Oaks, Act II.

Unmannerly intruder as thou art!

SHAKSPERE.—Titus Andronicus, Act II. Scene 3.
(Tamora to Bassianus.)

IRELAND.—Long, from a nation ever hardly used,
At random censured, wantonly abused,
Have Britons drawn their sport ; with partial view
Form'd general notions from the rascal few.

CHURCHILL.—The Rosciad, Line 529.

IRONICALLY.—Fy, fy, Sir Anthony! you surely speak
laconically.

SHERIDAN.—The Rivals, Act I. Scene 2.

IS IT COME TO THIS?

SHAKSPERE.—Antony and Cleo., Act III. Scene 2.
(Cleopatra to Antony.)

ITCHING.—Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius.)

IVY.— He was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't.

SHAKSPERE.—The Tempest, Act I. Scene 2.
(Prospero to Miranda.)

Usurping ivy, briar, or idle moss ;
Who, all for want of pruning, with intrusion
Infect thy sap, and live on thy confusion.

SHAKSPERE.—Com. of Errors, Act II. Scene 2.
(Adriana to Antipholus of S.)

As creeping ivy clings to wood or stone,
And hides the ruin that it feeds upon.

COWPER.—The Progress of Error, Line 285.

The noisome weeds that without profit suck the soil's fertility from
wholesome flowers.

SHAKSPERE.—Richard II., Act III. Scene 4.
(The Gardener and Servants.)

JACK IN OFFICE.—I do despise them ;
For they do prank them in authority,
Against all noble sufferance.

SHAKSPERE.—Coriolanus, Act III. Scene 1.
(The General to Lartius.)

JARS.—Hence jarring sectaries may learn
Their real int'rest to discern ;
That brother should not war with brother,
And worry and devour each other.

COWPER.—Nightingale and Glow-worm.

JEALOUSY.—Be not jealous on me, gentle Brutus.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius to him.)

It is a monster
Begot upon itself, born on itself.

SHAKSPERE.—Othello, Act III. Scene 4.
(Emilia to Desdemona.)

O beware, my lord, of jealousy ;
It is the green-eyed monster, which doth mock
The meat it feeds on.

SHAKSPERE.—Othello, Act III. Scene 3. (Iago to
Othello.) Merchant of Venice, Act III. Scene 2.

JEMMY DAWSON.—Though justice ever must prevail,
The tear my Kitty sheds is due ;
For seldom shall she hear a tale
So sad, so tender, yet so true.

SHENSTONE.—Jemmy Dawson, Verse 20.

Or Gallus' song, so tender and so true,
As ev'n Lycoris might with pity view !

ROSCOMMON.—On Translated Verse, Line 23.

JEPHTHA.—O Jephtha, judge of Israel,—what a treasure
hadst thou !

SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet and Polonius.)

Alas, my daughter ! thou hast brought me low !
The timbrel at her rooted feet resounds.

GRAHAM.—Biblical Pictures.
(Jephtha's vow.)

The daughter of the warrior Gileadite,
A maiden pure ; as when she went along
From Mizpeh's tower'd gate with welcome light,
With timbrel and with song.

TENNYSON.—A Dream of fair Women.

JERKIN.—A man's body and his mind (with the utmost
reverence to both I speak it) are exactly like a jerkin, and a
jerkin's lining : rumple the one, you rumple the other.

STERNE.—Tristram Shandy, Chap. XLVIII.

JEST.—A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it.

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.
(Rosaline to Biron.)

JEW.—Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions?

SHAKSPERE.—Merchant of Venice, Act III. Scene 1.
(Shylock to Salarino.)

1. He left his old religion for an estate, and has not had time to get a new one.
2. But stands like a dead wall between church and synagogue, or like the blank leaves between the Old and New Testament.

SHERIDAN.—The Duenna, Act I. Scene 3.

He was a Jew, and turned Catholic; but in his heart he is still as much a Jew as ever Pilate was: for, they say, he abjured for interest.

LE SAGE.—Gil Blas, Book VI. Chap. I.

I thank thee, Jew, for teaching me that word.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(Gratiano to Shylock.)

There's no living without these Israelites. I am an absolute bankrupt with every Christian creature.

O'BRIEN.—Cross Purposes, Act I. Scene 1.

JEWELS.—Jewels five-words long,
That on the stretch'd forefinger of all time sparkle for ever.

TENNYSON.—The Princess, page 48.

JOB.—As poor as Job.

SHAKSPERE.—Merry Wives of Windsor, Act V.
Scene 5.

JOINT.—The time is out of joint.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(To Horatio and Marcellus.)

All things here are out of joint.

TENNYSON.—Locksley Hall, V. 67.

The age is grown so picked, that the toe of the peasant comes so near the heel of the courtier he galls his kibe.

SHAKSPERE.—Hamlet, Act V. Scene 1. (The Prince to Horatio.) Kibe is a chapp'd heel.

JOKE.—It requires a surgical operation to get a joke well into a Scotch understanding.

SIDNEY SMITH. — Wit and Wisdom. (Longman, Edn. 3, Page 5.

JOURNEY.—In the mid-journey of our life below,
I found myself within a gloomy wood,
No traces left, the path direct to show.

WRIGHT's Dante.—Inferno, Line 1.

JOY.—Joy ruled the day, and love the night.

DRYDEN.—The Secular Masque.

How much better it is to weep at joy, than joy at weeping.

SHAKSPERE.—Much Ado About Nothing, Act I.
Scene 1. (Leonato to Messenger.)

An infant when it gazes on a light,

A child the moment when it drains the breast,

A devotee when soars the host in sight,

An Arab with a stranger for a guest,

A sailor when the prize has struck in fight,

A miser filling his most hoarded chest,

Feel rapture ; but not such true joy are reaping,

As they who watch o'er what they love while sleeping.

BYRON.—Don Juan, Canto II. Stanza 196.

Sorrows remember'd sweeten present joy.

POLLOCK.—The Course of Time, Book I.

JOYS.—Nothing is insipid to the wise ;

To thee, insipid all, but what is mad ;

Joys season'd high, and tasting strong of guilt.

DR. YOUNG.—Night VIII. Line 835.

JUDAISM.—Stands midway between Heathenism and Christianity. It rose out of Heathenism as twilight out of night, and melted into Christianity as twilight into morning.

ANONYMOUS.—Ecce Homo, Ch. 23.

There was a twilight before the dawn, and a dawn before the morning, and a morning before the day.

W. E. GLADSTONE.—On our Saviour's commissions to the Apostles and to the Disciples. See his remarks on "Ecce Homo," Pa. 89.

JUDGES.—The judge forsakes the noisy bar,

To take repast, and still the wordy war.

POPE'S HOMER.—The Odyssey, Book XII. Line 519.

The hungry judges soon the sentence sign,

And wretches hang that jurymen may dine.

POPE.—Rape of the Lock, Canto III. Line 21.

How, justice, before I've dined ! I tell you it's impossible.

ANONYMOUS.—Duke and No Duke, Act I.

Thieves for their robbery have authority,

When judges steal themselves.

SHAKSPERE.—Measure for Measure, Act II. Scene 2.

(Angelo meditating on his intentions towards Isabel.)

JUDGES.—He who the sword of heaven will bear,
Should be as holy as severe;
Pattern in himself, to know,
Grace to stand, and virtue go;
More or less to others praying,
Than by self-offences weighing,
Shame to him, whose cruel striking
Kills for faults of his own liking!

SHAKSPERE.—Measure for Measure, Act III. Scene 2,
(The Duke on Angelo's hypocrisy.) See ROMANS,
Chap. ii. Ver. 1.

O noble judge! O excellent young man!

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(Shylock, when Portia directs Antonio to prepare
his bosom for the knife.)

JUDGMENT.—'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.

POPE.—On Criticism, Line 9.

Sir, if my judgment you'll allow——

I've seen——and sure I ought to know!

MERRICK.—The Chameleon.

JURIES.—They have been grand jurymen since before Noah
was a sailor.

SHAKSPERE.—Twelfth Night, Act III. Scene 2.
(Sir Toby to Fabian.)

Do not your juries give their verdict
As if they felt the cause, not heard it.

BUTLER.—Hudibras, Part II. Canto II. Line 365.

JUST.—

Be just, and fear not:

Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey to Cromwell.)

Be just in all thy actions, and if join'd
With those that are not, never change thy mind.

DENHAM.—On Prudence, Line 163.

To the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.

MILTON.—Paradise Lost, Book I. Line 25.

Just are the ways of God,
And justifiable to men.

MILTON.—Samson Agonistes, Line 293.

JUST.—Laugh where we must, be candid where we can;
But vindicate the ways of God to man.

POPE.—*Essay on Man*, Epistle I. Line 15.

Henceforth should every man in his own instance justify the plan
of Providence.

FRERE.—*Fragments of Theognis*. (Maxim 55.)

The sweet remembrance of the just
Shall flourish when he sleeps in dust.

PSALM cxii. Ver. 6.

Since the bright actions of the just
Survive unburied in the kindred dust.

WHEELWRIGHT's *Pindar*.—*Olym. Ode VIII.* Line 112.

And Heaven that every virtue bears in mind,
E'en to the ashes of the just, is kind.

POPE.—*The Iliad*, Book XXIV. Line 523.

[David lived about 1000 years before our Saviour, and the Psalms are more ancient than the writings of any classic now extant. Homer, one of the earliest classic writers, wrote about 840 years before the birth of Christ, and above 100 years after the death of Solomon, the son of David.—SIR JOHN BAYLEY'S *Book of Common Prayer*, 239. It appears evident that the writers of the Old Testament were the original and best authors, and that from them are borrowed numerous ideas attributed to the poets themselves.—See DR. JOHNSON, on the *Oriental Eclogues of Collins*.]

JUSTICE.—Ye gods! what justice rules the ball;
Freedom and Arts together fall!

POPE.—*Choruses to Brutus*.

Thus, if eternal justice rules the ball;
Thus shall you wives, and thus your children fall.

POPE.—*Elegy to the Memory of a Lady*.

And then, the justice;
In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part.

SHAKSPERE.—*As You Like It*, Act II. Scene 7.
(Jaques on the Seven Ages of Man.)

Though justice be thy plea, consider this—
That in the course of justice none of us
Should see salvation.

SHAKSPERE.—*Merchant of Venice*, Act IV. Scene 1.
(Portia to Shylock.)

Yet I shall temper so
Justice with mercy, as may illustrate most
Them fully satisfy'd, and thee appeased.

MILTON.—*Paradise Lost*, Book X. Line 77.

JUSTICE.—The dew of justice, which did seldom fall,
And when it dropt, the drops were very small.

BEAUMONT.—The Hermaphrodite, a Poem.

1. Do you not know me, Mr. Justice?

2. Justice is blind, he knows nobody.

DRYDEN.—The Wild Gallant, Act V. Scene 1.

Justice is lame as well as blind, amongst us.

OTWAY.—Venice Preserved, Act I. Scene 1.

So justice, while she winks at crimes,
Stumbles on innocence sometimes.

BUTLER.—Hudibras, Part I. Canto II. Line 1177.

A fine and slender net the spider weaves,
Which little and light animals receives;
And if she catch a common bee or fly,
They with a piteous groan and murmur die;
But if a wasp or hornet she entrap,
They tear her cords like Sampson and escape;
So, like a fly, the poor offender dies,
But, like the wasp, the rich escapes and flies.

DENHAM.—Of Justice, near the end; and LA FONTAINE. Table 3.

JUVENILE.—A most acute juvenal; voluble and free of grace!

SHAKSPERE.—Love's Labour's Lost, Act III. Scene 1.

(Armado to Moth.)

1. How canst thou part sadness and melancholy, my tender juvenal?

2. By a familiar demonstration of the working, my tough senior.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 2.

(Armado to Moth.)

KEEP.—Who cannot keep his wealth must keep his house.

SHAKSPERE.—Timon of Athens, Act III. Scene 3.

(Timon's Servant.)

KEPT.—All these things have I kept from my youth up.

ST. MATTHEW, Chap. xix. Ver. 20; ST. LUKE,

Chap. xviii. Ver. 21.

From my earliest youth, even up to this present age, I have always,
father, paid all submission to the injunctions you have given.

RILEY'S Plautus.—Trinummus, Act II. Scene 2.

Page 17.

KICK.—When late I attempted your pity to move,

Why seem'd you so deaf to my prayers?

Perhaps it was right to dissemble your love,

But—why did you kick me down stairs?

ANONYMOUS.—From a Comedy in Three Acts called
"The Panel," Scene 4; Notes and Queries, 391.

KILL.— Princes were privileged
To kill, and numbers sanctified the crime.

DR. PORTEUS.—Poem on Death.

For Heaven's sake, when you kill him hurt him not.

HEYWOOD.—The Golden Age, a Play.

As good almost kill a man as kill a good book; who kills a man,
kills a reasonable creature, God's image; but he who destroys
a good book, kills reason itself.

MILTON.—Areopagitica.

KILLING.—Did I not make it appear by my former arguments
—or was I only amusing myself, and killing time in what I
then said?

YONGE'S Cicero.—Tusculan Disp., Book V. Div. 16,
Page 448.

KIN.—A little more than kin, and less than kind.

SHAKSPERE.—Hamlet, Act I. Scene 2. (Hamlet
on the king having addressed him as "my son.")

KINDNESS.— Have I not seen

In thy sworn eye the tear of sympathy,

The milk of human kindness?

DR. ROBERTS.—To a Young Gentleman leaving
Eton.

That best portion of a good man's life,

His little nameless, unremembered acts of kindness and of love.

WORDSWORTH.—Tintern revisited.

KING.—A King is more powerful when he is enraged with an
inferior man.

BUCKLEY'S Homer.—The Iliad, Book I. Page 4.

[The wrath of a king is as messengers of death, PROVERBS, Chap. xvi.
Verse 14; and as the roaring of a lion, PROVERBS, Chap. xix. Verse 12.]

In the breath of a prince there is life and death; and his sentence
stands good, right or wrong.

SENECA.—Of Clemency.

The king's name is a tower of strength.

SHAKSPERE.—King Richard III., Act V. Scene 3.

The sum of all

Is, that the king hath won.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 1.

Obey him gladly; and let him too know,

You were not made for him, but he for you.

COWLEY.—The Davideis, Book IV. Line 674.

DRYDEN.—Absalom and Achanophel, Part I. Line
409. COWPER.—Table Talk, Line 55.

KING.— If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I'd not do't; but since
Nor brass, nor stone, nor parchment, bears not one,
Let villany itself forswear't.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Camillo detesting Regicides.)

Not all the water in the rough rude sea
Can wash the balm from an anointed king:
The breath of worldly men cannot depose
The deputy elected by the Lord.

SHAKSPERE.—King Richard II., Act III. Scene 2.
(The King to Aumerle.)

Do not fear our person:
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.

SHAKSPERE.—Hamlet, Act IV. Scene 5.
(The King to Gertrude on Laertes' threats.)

What earthly name to interrogatories,
Can task the free breath of a sacred king?

No Italian priest
Shall tithe or toll in our dominions;
But as we under heaven are supreme head,
So under him, that great supremacy,
Where we do reign, we will alone uphold,
Without the assistance of a mortal hand:
So tell the Pope.

SHAKSPERE.—King John, Act III. Scene 1.
(The King to Pandulph.)

Whiles he thought to steal the single ten,
The King was slyly finger'd from the deck.

SHAKSPERE.—King Henry VI., Part III. Act V.
Scene 1. (Gloster to King Edward.)

A cutpurse of the empire and the rule;
That from the shelf the precious diadem stole,
And put it in his pocket.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(Hamlet to his mother.)

I am a sage, and can command the elements—
At least men think I can.

SCOTT.—Quentin Durward, Chap. XIII.

[See also the anecdote related of Canute the Great, 1 Hume and Smollett, Chap. III.; where he in the presence of his nobles, who had so grossly flattered him on his greatness and power, commanded the sea to retire.]

KING.—It is the curse of kings to be attended
By slaves that take their humours for a warrant.

SHAKSPERE.—King John, Act IV. Scene 2.
(The King to Hubert.)

Such is the breath of kings.

SHAKSPERE.—King Richard II., Act I. Scene 3.
(Bolingbroke to the King.)

Now lie I like a king.

SHAKSPERE.—King Henry V., Act IV. Scene 1.
(Erpingham to the King.)

Ay, every inch a king.

SHAKSPERE.—King Lear, Act IV. Scene 6.
(The King to Gloster.)

The wisest sovereigns err like private men,
And royal hand has sometimes laid the sword
Of chivalry upon a worthless shoulder,
Which better had been branded by the hangman.
What then? Kings do their best—and they and we
Must answer for the intent, and not the event.

SCOTT.—Kenilworth, Chap. XXXII.

Here lies our sovereign lord the king,
Whose word no man relies on;
Who never says a foolish thing,
And never does a wise one.

ROCHESTER.—On Charles II. (Elegant Extracts.)

Kings may be bless'd, but Tam was glorious,
O'er a' the ills o' life victorious.

BURNS.—Tam o' Shanter.

God bless the King! God bless the faith's defender!
God bless—No harm in blessing the Pretender,
Who that Pretender is, and who that King—
God bless us all!—Is quite another thing.

SCOTT.—Redgauntlet, Chap. VIII.
(Quoting Dr. Byrom.)

A king
Of shreds and patches.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(His rebuke to his mother at the moment the
Ghost enters.)

KING LOG.—Loud thunder to its bottom shook the log,
And the hoarse nation croak'd, God save King Log!

OGILBY's *Æsop's Fables*.

POPE.—The Dunciad, Book I. Line 327.

KINGS OF BRENTFORD.—So sit two kings of Brentford
on one throne;

And so two citizens who take the air,
Close pack'd and smiling in a chaise and one.

COWPER.—The Sofa, Book I. Line 78.

KINGDOM.—For, as yourselves, your empires fall,
And every kingdom hath a grave.

HABBINGTON.—*Nox nocti indicat scientiam*.

KINGDOMS.—Kingdoms and nations at his call appear,
For ev'n the Lord of Hosts commands in person there.

YALDEN.—The Curse of Babylon, Stanza 1.

KISS.—My lady came in like a *nolle prosequi*, and stopt the
proceedings.

CONGREVE.—The Way of the World, Act II. Scene 8.

Rough winds do shake the darling buds of May.

SHAKSPERE.—Sonnet XVIII.

Ere I could

Give him that parting kiss, which I had set
Betwixt two charming words, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.

SHAKSPERE.—Cymbeline, Act I. Scene 4.

(Imogen to Pisanio.)

While now her bending neck she plies
Backward to meet the burning kiss,
Then with an easy cruelty denies,
Yet wishes you would snatch, not ask the bliss.

FRANCIS' Horace, Ode XII. Line 25.

Once more for pity; that I may keep the
Flavour upon my lips till we meet again.

DRYDEN.—Don Sebastian, Act III. Scene 2.

Once he drew,

With one long kiss, my whole soul thro'
My lips, as sunlight drinketh dew.

TENNYSON.—Stanza III. Fatima.

KITTEN.— I'm glad of 't with all my heart:

I had rather be a kitten and cry mew,
Than one of these same metre ballad-mongers;
I had rather hear a brazen candlestick turn'd,
Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry;
'Tis like the forced gait of a shuffling nag.

SHAKSPERE.—King Henry IV., Part I. Act III.

Scene 1. (Hotspur to Glendower.)

KNAVE.—Knavery's plain face is never seen till used.

SHAKSPERE.—Othello, Act II. Scene 1.

(Iago after Roderigo leaves him.)

A man is not born a knave; there must be time to make him so,
nor is he presently discovered after he becomes one.

HOLT.—Chief Justice, Rex v. Swendsen, 14 Howell's
State Trials 596. (On Character Evid.)

Well there's knavery in't;

I see that without spectacles.

BEAUMONT and F.—The Coxcomb, Act V, Scene 1.

Whip me such honest knaves.

SHAKSPERE.—Othello, Act I. Scene 1.

(Iago to Roderigo.)

1. There's ne'er a villain, dwelling in all Denmark,
But he's an arrant knave.

2. There needs no ghost, my lord, come from the grave
To tell us that.

SHAKSPERE.—Hamlet, Act I. Scene 5.

(Hamlet and Horatio.)

Thy beard and head are of a diff'rent dye;
Short of one foot, distorted in an eye;
With all those tokens of a knave complete,
Should'st thou be honest, thou'rt a dev'lish cheat.

MARTIAL.—Epig. LIV. Line 12.

A knave's a knave to me, in every state.

POPE.—Epi. to Arbuthnot, Line 361.

Knives starve not in the land of fools.

CHURCHILL.—The Ghost, Book I. Line 374.

Strip the gilding off a knave.

POPE.—Imit. of Horace, Satire I. To Fortescue.
Line 115.

KNEE.—Crook the pregnant hinges of the knee,
Where thrift may follow fawning.

SHAKSPERE.—Hamlet, Act III. Scene 2. (Hamlet
to Horatio.) Othello, Act I. Scene 1. (Iago to
Roderigo.)

KNEW.—He knew by the streamers that shot so bright,
That spirits were riding the northern light.

SCOTT.—Last Minstrel, Canto II. Stanza 8.

KNIVES.—Nine and twenty knives.

EZRA.—Chap. i. Ver. 9. (The number of knives
among other things that Cyrus brought from
Babylon to Jerusalem after the captivity of the
Jews.)

KNOCK.—I stand at the door and knock,
REVELATION.—Chap. iii. Ver. 20.

Knocks at our hearts, and finds our thoughts from home.
DR. YOUNG.—Satire V. Line 96.

KNOW.—Know'st thou the land where bloom the orange bowers,
 Where through dark foliage gleam the citron's dyes?
MRS. HEMANS.—The Last Constantine, Stanza 59.

Know'st thou the land where bloom the citron bow'rs,
 Where the gold-orange lights the dusky grove?
MRS. HEMANS.—Mignon's Song, Page 547.

Know ye the land where the cypress and myrtle
 Are emblems of deeds that are done in their clime;
 Where the rage of the vulture, the love of the turtle,
 Now melt into sorrow, now madden to crime?
BYRON.—Bride of Abydos, Canto I. Verse 1.

Know then thyself, presume not God to scan,
 The proper study of mankind is man.
POPE.—Essay on Man, Epi. II.

Lord, we know what we are, but know not what we may be.
SHAKSPERE.—Hamlet, Act IV. Scene 5. (Ophelia
 to the King.) *DAVENANT*.—The Philosopher
 and Lover *ante* Ignorance.

KNOWLEDGE.—Many shall run to and fro, and knowledge
 shall be increased.
DANIEL.—Chap. xii. Ver. 4.

Just notions will into good actions grow,
 And to our reason we our virtues owe;
 False judgments are the unhappy source of ill,
 And blinded error draws the passive will.
 To know one God, and know ourselves, is all
 We can true happiness or wisdom call.

READING.—Christian instructed, 3 Notes and
 Queries, 240.

Beyond abstain
 To ask; nor let thine own inventions hope
 Things not reveal'd, which the invisible King,
 Only omniscient, hath suppress'd in night;—
 Enough is left besides to search and know.
 Knowledge is as food, and needs no less
 Her temperance over appetite.

MILTON.—Par. Lost, Book VII.

Which who mislike, the fault is in their judgments quite out of
 taste, and not in the sweet food of sweetly uttered knowledge.

SIR PHILIP SIDNEY.—Apology for Poetry. Arber's
 re-print, Page 27.

KNOWLEDGE.—Knowledge and Wisdom, far from being one,
Have oft-times no connexion. Knowledge dwells
In heads replete with thoughts of other men ;
Wisdom in minds attentive to their own.

COWPER.—The Task, Book VI., Line 88.

Knowledge is power.—

BACON.—*De Heresibus. Nam et ipsa scientia potestas est ;* for knowledge itself is power.

A wise man is strong ; yea, a man of knowledge increaseth strength.

SOLOMON.—Book of Proverbs, Chap. xxiv. Ver. 5.

Our knowledge is our power, and God our strength.

SOUTHEY.—Madoc. Part I. VI. 63.

The desire of knowledge in excess caused man to fall.

BACON.—Essay 13, On Goodness.

Human knowledge is the parent of doubt.

GREVILLE.—Maxims No. 26, 3 Ed. 1768.

LABOUR.—On active worth the laurel war bestows ;

Peace rears her olive for industrious brows ;

Nor earth, uncultured, yields its kind supplies ;

Nor heaven its showers, without a sacrifice.

SHENSTONE.—The Judgment of Hercules, Line 400.

As we are born to work, so others are born to watch over us while we are working.

GOLDSMITH.—Essay, Specimen of a Magazine ;
Article "Speech."

Clamorous labour knocks with its hundred hands at the golden gate of the morning.

NEWMAN HALL.—Lecture in Exeter Hall, on Jan. 30th, 1855.

Such hath it been—shall be—beneath the sun,

The many still must labour for the one !

BYRON.—The Corsair, Canto I. Stanza 8.

I have had my labour for my travel.

SHAKSPERE.—Troilus and Cressida, Act I. Scene 1.

We are pouring our words into a pierced cask : we are losing our pains.

1 RILEY's Plautus, Pseudolus, Act I. Scene 3.
Page 274.

Labour like this our want supplies,

And they must stoop who mean to rise.

COWPER.—Satire IX.

LABOURER.—The labourer is worthy of his hire.

ST. LUKE.—Chap x. Ver. 7.

A sunburnt daughter of labour rose up from the group to meet me, as I advanced towards them.

STERNE.—Tristram Shandy, Vol. VII. Chap. XLIII.

LADIES.—Ladies, like variegated tulips, show 'Tis to their changes half their charms we owe.

POPE.—Moral Essays, Epistle II. To a Lady, Line 41.

The ladies call him sweet ;

The stairs, as he treads on them, kiss his feet.

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.

(Biron alluding to Boyet.)

LADY.—A lady with her daughters or her nieces, Shine like a guinea and seven-shilling pieces.

BYRON.—Don Juan, Canto III. Stanza 60.

And when a lady's in the case,
You know all other things give place.

GAY.—Fable, No. L. Line 41.

LAME.—O most lame and impotent conclusion !

SHAKSPERE.—Othello, Act II. Scene 1.

(Desdemona to Iago.)

LAND.—Yon sun that sets upon the sea,

We follow in his flight ;

Farewell awhile to him and thee,

My native land—good night !

BYRON.—Childe Harold, a Song following Stanza 13, Canto I.

I'm still quite out at sea ; nor see the shore.

DR. YOUNG.—Night IX. Line 1458.

A land of levity is a land of guilt.

DR. YOUNG.—Preface to Night VII.

I see land.

DIOGENES.—Riley's Dict. 533.

LANDSCAPE.—Ever charming, ever new,
When will the landscapes tire the view ?

DYER.—Grongar Hill, Line 103.

New scenes arise, new landscapes strike the eye,
And all th' enliven'd country beautify.

THOMSON.—Castle of Indolence, Canto II. Stanza 27.

LANDSCAPE.—Heavens! what a goodly prospect spreads
around,

Of hills, and dales, and woods, and lawns, and spires,
And glittering towers, and gilded streams, till all
The stretching landscape into smoke decays!

THOMSON.—Summer.

'Tis night, and the landscape is lovely no more.

BEATTIE.—The Hermit, Verse 4.

Thus I (which few, I think, can boast)

Have made a landscape of a post.

WILLIAM COMBE.—Doctor Syntax, Chap. II.

LANGUAGE.—She ceas'd, and ere his words her fate decreed,
Impatient watch'd the language of his eye:

There pity dwelt.

SHENSTONE.—Love and Honour.

Languages are the pedigree of nations.

DR. JOHNSON.—Croker's Boswell, 340, (A.D. 1733.)

Words are the leaves on the tree of language, of which if some
fall away, a new succession takes their place.

TRENCH.—English past and present, Lect. 3, Page
151. Ed. 5.

Language is fossil poetry.

ANON.—Quoted by TRENCH on the Study of Words.

LARK.—The lark, that shuns on lofty bough to build.

WALLER.—A Song. Of the Queen.

The busy lark, the messenger of day.

CHAUCER.—The Knight's Tale, Line 1493.

DRYDEN has "the morning lark."

Not a lark, that calls

The morning up, shall build on any turf

But she shall be thy tenant, call thee lord,

And for her rent pay thee in change of songs.

FORD.—The Sun's Darling, Act II. Scene 1.

It was the lark, the herald of the morn,

No nightingale

SHAKSPERE.—Romeo and Juliet, Act III. Scene 5.

(Romeo to Juliet.)

LASH.—With unsparing hand,

Oh, lash the vile impostors from the land!

CANNING.—New Morality.

LASH.—O, heaven! that such companions thou'dst unfold;
And put in every honest hand a whip,
To lash the rascals naked through the world.

SHAKSPERE.—Othello, Act IV. Scene 2.
(Emilia to Desdemona.)

LAST.—Though last, not least in love yours.

SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Antony to the Conspirators.) BURNS, Prol. to
New-Year's Day. COLLINS, Ode to Liberty.

Although our last and least.

SHAKSPERE.—King Lear, Act I. Scene 1.
(Lear to his Daughter Cordelia.)

And there, though last, not least.

SPENSER.—Colin Clout, Line 444.

LATCH.—He knew whose gentle hand was at the latch,
Before the door had given her to his eyes.

KEATS.—Isabella.

LATE.—Too late! I will put back the hand of time.
O think it not too late!

FIELDING.—The Wedding Day, Act V. Scene 7.

LATIN.—Away with him, away with him! he speaks Latin.

SHAKSPERE.—King Henry VI., Part II. Act IV.
Scene 7. (Cade to Lord Saye.)

Lash'd into Latin by the tingling rod.

GAY.—The Birth of the Squire.

LAUGH.—When we shall have succeeded, then will be our time
to rejoice, and freely laugh.

BUCKLEY's Sophocles.—Electra, Page 153.

They laugh that win.

SHAKSPERE.—Othello, Act IV. Scene 2. (The
Moor on watching Iago ply Cassio about Desde-
mona's love for him.)

The long, loud laugh, sincere;
The kiss, snatch'd hasty from the sidelong maid,
On purpose guardless, or pretending sleep.

THOMSON.—Winter.

To laugh were want of goodness and of grace;
And to be grave, exceeds all power of face.

POPE.—Prol. to Satires, Line 35.

LAUGH.—Laugh and be fat, sir.

BEN JONSON.—The Penates.

Laugh and shake in Rabelais' easy-chair.

POPE.—The Dunciad, Book I. Line 22.

I am tipsy with laughing.

CONGREVE.—The Way of the World, Act IV.
Scene 8.

LAUGHED.—The sprightly wit, the lively eye,
Th' engaging smile, the gaiety,
That laugh'd down many a summer sun,
And kept you up so oft till one.

POPE.—Imit. of Horace, Book I. Epi. VII.

LAUGHTER.—The house of laughter makes a house of woe.

DR. YOUNG.—Night VIII. Line 757.

The laughter of girls is, and ever was, among the delightful
sounds of earth.

DE QUINCEY.—(Note to Coleridge's Speculations on
Lit. and Phil.)

LAW.—I speak to your shame.—Is it so, that there is not a wise
man among you? no, not one that shall be able to judge be-
tween his brethren? but brother goeth to law with brother.

1 CORINTHIANS, Chap. vi. Verses 5, 6.

1. But is this law?

2. Ay, marry is 't; crowner's quest law.

SHAKSPERE.—Hamlet, Act V. Scene 1. (The
Clowns, who are about to dig Ophelia's grave.)

Thou art the worm and maggot of the law, bred in the bruised
and rotten parts, and now are nourished in the same corruption
that produced thee.

FARQUHAR.—The Twin Rivals, Act IV.

To be my lord, study the law.

The mighty Julius pleading at the bar,
Was greater than when thundering in the war.
He conquer'd nations: 'tis of more renown
To save a client than to storm a town.

LANSDOWN.—Beauty and Law.

Law is a bottomless pit; it is a cormorant—a harpy that devours
everything.

SWIFT.—History of John Bull, Ch. VI. (Roscoe's
ed. of his life.)

LAWS.—Laws grind the poor, and rich men rule the law.
GOLDSMITH.—The Traveller, Line 386.

Mark what unvaried laws preserve each state,
Laws wise as nature, and as fix'd as fate.
POPE.—Essay on Man, Epi. III. Line 189.

Laws are like spider webs, small flies are ta'en,
While greater flies break in and out again.
BRAITHWAITE.—Honest Ghost, 1658, p. 79.

Law is a spider's web, and ever was,
It takes the little flies, lets great ones pass.
IBID.—P. 170 ; and see Mr. Dyce's Ed. of Webster's
Plays, XX. *in notis*.

Laws under which life lives.
CUMMING.—Lecture at Exeter Hall, 12th Nov. 1854.
(See title "Justice.")

LA WYERS.—Thou son of parchment—that may'st call
The pen thy father, and the ink thy mother,
The sand thy brother, and the wax thy sister,
And the good pillory thy cousin removed ;
I say, learn reverence to thy betters.
CARTWRIGHT.—The Ordinary, Act III. Scene 5.

Never fear a lawyer in lace—
The lawyer that sets out in lace, always ends in rags.
FIELDING.—Rape upon Rape, Act II. Scene 2.

I know you lawyers can, with ease,
Twist your words and meanings as you please ;
That language, by your skill made pliant,
Will bend to favour every client ;
That 'tis the fee directs the sense,
To make out either side's pretence.
GAY.—Fable I. Part II.

The plainest case in many words entangling.
BAILLIE.—Legend of Lady Griseld.

The first thing we do, let's kill all the lawyers.
SHAKSPERE.—King Henry VI., Part II. Act IV.
Scene 2. (Dick to Cade.)

A lawyer's dealings should be just and fair,
Honesty shines with great advantage there.
COWPER.—Hope, Line 401.

LAWYERS.—But who shall act the honest lawyer?
’Tis a hard part that.

SUCKLING.—The Sad One, Act III. Scene 4.

LAY.—Lay on, Macduff;
And damn’d be him that first cries “Hold, enough!”
SHAKSPERE.—Macbeth, Act V. Scene 7.
(Macbeth to Macduff.)

Lay not that flatt’ring unction to your soul,
That not your trespass, but my madness, speaks.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

LEAD APES IN HELL.—Poor Gratia, in her twentieth year,
Foreseeing future woe,
Chose to attend a monkey here,
Before an ape below.

SHENSTONE.—To a Lady buried in Marriage, Verse 6.

LEAP.—Methinks, it were an easy leap
To pluck bright honour from the pale-faced moon.
SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 3. (Hotspur with Northumberland and
Worcester.)

1. There, Sir, I challenge you, and matrimony’s the spot where
I expect you.
 2. ’Tis enough, I’ll not fail.
- (Aside) So now I’m in for Hobbes’ voyage, a great leap in the
dark.

VANBURGH.—The Provoked Wife, Act V. Scene 3.

LEARNED.—Great contest follows, and much learned dust
Involves the combatants; each claiming truth,
And truth disclaiming both.

COWPER.—The Task, Book III. Line 161.

With various readings stored his empty skull,
Learn’d without sense, and venerably dull.

CHURCHILL.—The Rosciad, Line 591.

LEARNING.—After the flood, arts to Chaldea fell.
DENHAM.—Progress of Learning, Line 13.

To Egypt from Chaldee it travell’d,
And Fate at Memphis was unravell’d.

CHURCHILL.—The Ghost, Book I. Line 35.

From thence did learning into Egypt pass.

DENHAM.—Progress of Learning, Line 16.

Thence to Greece.

DENHAM.—Progress of Learning, Line 21.

LEARNING.—Thus when Eliza fill'd Britannia's throne,
What arts, what learning was not then our own?
Then sinew'd genius strong and nervous rose
In Spenser's numbers, and in Raleigh's prose;
On Bacon's lips then every science hung,
And Nature spoke from her own Shakspeare's tongue.

LLOYD.—Prologue, 1761.

The bookful blockhead, ignorantly read,
With loads of learned lumber in his head.

POPE.—On Criticism, Part III. Line 612.

I'll talk a word with this same learned Theban.

SHAKSPEARE.—King Lear, Act III. Scene 4.
(Lear with Kent and Edgar.)

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.

POPE.—On Criticism, Part II. Line 215.

Small draughts of philosophy lead to Atheism; but larger bring
back to God.

BACON.—Ramage's Thoughts from the French and
Italian, Page 64.

O this learning! what a thing it is!

SHAKSPEARE.—Taming of the Shrew, Act I. Scene 2.
(Gremio to Lucentio.)

Learning by study must be won,
'Twas ne'er entail'd from son to son.

GAY.—Fable XI. Part II.

1. Suppose we put a tax upon learning.
2. Learning, it is true, is a useless commodity, but I think we had better lay it on ignorance; for learning being the property but of a very few, and those poor ones too, I am afraid we can get little among them; whereas ignorance will take in most of the great fortunes in the kingdom.

FIELDING.—The Historical Register for 1736. Act I.
Scene 1.

Learning is better worth than house or land.

CRABBE.—The Borough, Letter 18.

LEAVE.—Leave the room, Sir!

HOLCROFT.—The Road to Ruin, Act IV. Scene 2.

MURPHY, The Way to Keep Him, Act II.
Scene 1. MASSINGER, The Renegado, Act III.
Scene 3.

LEAVE.—Leave this keen encounter of our wits,
And fall somewhat into a slower method.

SHAKSPERE.—King Richard III., Act I. Scene 2.
(Gloster to Anne.)

LEAVES.—A fresher green the smelling leaves display,
And glittering as they tremble, cheer the day.

PARNEL.—The Hermit, Line 119.

There's not a spring
Or leaf but hath his morning hymn; each bush
And oak doth know I Am.

VAUGHAN.—Rules and Lessons, Verse 3.

LEBANON.—The wintry top of giant Lebanon.

HEBER.—Palestine, Page 6, Edition, 1812.

LECTURE.—And every married man is certain
T' attend the lecture call'd the curtain.

LLOYD.—Epi. to J. B., Esq.

LED.—Her hand he seized; and to a shady bank,
Thick overhead with verdant roof embower'd,
He led her, nothing loth.

MILTON.—Paradise Lost, Book IX. Line 1037.

LEFT.—Nevertheless I have somewhat against thee, inasmuch
as thou hast left thy first love.

ST. JOHN the DIVINE.—The Book of Revelation,
Chap. ii. Ver. 4.

LEISURE.—Retired leisure,
That in trim gardens takes his pleasure.

MILTON.—Il Penseroso.

I am never less at leisure than when at leisure, nor less alone
than when I am alone.

PUBLIUS SCIPIO AFRICANUS. [A saying written of
him by Cato the censor, and *quoted* by Cicero at the commencement of
the third book of his Offices. The same idea is to be found in SENECA,
Epi. VI., and ROGERS on Human Life, line 65 from the end, without
acknowledgment.]

They are never alone that are accompanied with noble thoughts.

SIDNEY.—The Arcadia, Book I.

LENDING.—If you lend a person any money, it becomes
lost for any purpose as one's own. When you ask for it back
again, you may find a friend made an enemy by your kind-
ness. If you begin to press still further—either you must
part with that which you have intrusted, or else you must
lose that friend.

1 RILEY's Plautus.—The Trinummus, Act IV. Scene 4.

For loan oft loses both itself and friend.

SHAKSPERE.—Hamlet, Act I. Scene 3.

LEPROSY.—Would God my lord were with the prophet that is in Samaria! for he would recover him of his leprosy.

2 KINGS, Chap. v. Ver. 3.

He that of greatest works is finisher
Oft does them by the weakest minister;
So Holy Writ in babes hath judgment shown
When Judges have been babes.

SHAKSPERE.—All's Well that Ends Well, Act II.
Scene 1. (Helena to the King.)

LESSON.—The living lesson stole into the heart,
With more prevailing force than dwells in words.

THOMSON.—Liberty, Part II.

There is a lesson in each flower,
A story in each stream and bower;
In every herb on which you tread,
Are written words which, rightly read,
Will lead you from earth's fragrant sod,
To hope, and holiness, and God.

ANONYMOUS.—From Adams's Quotations.

LET.—Let the galled jade wince; our withers are unwrung.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(Hamlet to his Uncle, who begins to feel the offence of the play.)

Let's meet, and either do or die!

BEAUMONT and FLETCHER.—The Island Princess.

Let us do or die!

BURNS.—Scots wha hae, &c., Verse 6.

CAMPBELL.—Ontalozzi's Death Song.

Let us, then, be up and doing,

With a heart for any fate:

Still achieving, still pursuing,

Learn to labour and to wait.

LONGFELLOW.—Psalm of Life, Verse last.

LETTERS.—It is by the benefit of Letters, that absent friends are in a manner brought together.

SENECA.—Epi. 4.

They are those wing'd postilions that can fly
From the Antarctic to the Arctic sky;
The heralds and swift harbingers that move
From east to west on embassies of love.

HOWELL.—On Letters, Poem II. Line 5.

Heaven first taught letters for some wretch'd aid,
Some banish'd lover or some captive maid.

POPE.—Eloise to Abelard, Line 51.

LETTERS.—Speed the soft intercourse from soul to soul,
And waft a sigh from Indus to the pole.

POPE.—Eloise to Abelard, Line 57.

And thus his quill
Declares to her the absent lover's will.

COWLEY.—The Song, Verse last.

Kind messages that pass from land to land,
Kind letters that betray the heart's deep history,
In which we feel the pressure of a hand,
One touch of fire and all the rest is mystery!

LONGFELLOW.—The Sea-side, and Fire-side:
Dedication.

LIAR.—Thou liar of the first magnitude.

CONGREVE.—Love for Love, Act II. Scene 5.

LIBEL.—They make a libel, which he made a play.

BEN JONSON.—Prol. to the Silent Woman.

Convey a libel in a frown,
And wink a reputation down.

SWIFT.—Journal of a Modern Lady.

LIBERTY.—Deep in the frozen regions of the north,
A goddess violated brought thee forth,
Immortal liberty.

SMOLLETT.—Ode to Independence, Line 5.

'Tis liberty alone that gives the flower
Of fleeting life, its lustre and perfume;
And we are weeds without it.

COWPER.—The Task, Book V. Line 446.

From the vine-cover'd hills and gay valleys of France,
See the day-star of liberty rise;
Through clouds of detraction unwearied advance,
And hold its new course in the skies.

ROSCOE.—The Metrical Miscellany. (Written
in 1788.)

Thou gav'st them more than life,
Giving what, lost, makes life not worth the keeping.

ROGERS's Italy.—Genoa, Line 25.

The love of liberty with life is given,
And life itself the inferior gift of Heaven.

DRYDEN.—Palemon and Arcite, Book II. Line 291.

When liberty is gone,
Life grows insipid and has lost its relish.

ADDISON.—Cato, Act II.

LIBERTY.—A day, an hour of virtuous liberty,
Is worth a whole eternity of bondage.

ADDISON.—Cato, Act II.

I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth.

SHAKSPERE.—Othello, Act I. Scene 2.

(Othello to Iago.)

LIE.—You lie—under a mistake.

SHELLEY.—From Calderon.

Thou liest in thy throat.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.

(Sir Toby to Fabian.) King Henry IV., Part II.

Act I. Scene 2.

I give him joy that's awkward at a lie.

DR. YOUNG.—Night VIII. Line 361.

Truth never was indebted to a lie.

DR. YOUNG.—Night VIII. Line 587.

The lie circumstantial, and the lie direct.

SHAKSPERE.—As You Like It, Act V. Scene 4.

(Touchstone to Jaques.)

This is a shameful thing for men to lie.

TENNYSON.—Morte d'Arthur (King Arthur to
Sir Bedivere.)

LIFE.—The web of our life is of a mingled yarn,
Good and ill together.

SHAKSPERE.—All's Well that Ends Well, Act IV.

Scene 3. (First Lord to Second Lord.)

So that it is never entirely free from calamity.

PLUTARCH.—Paulus Emilius, 24.

But, looking back, we see the dreadful train

Of woes anew, which were we to sustain,

We should refuse to tread the path again.

PRIOR.—Solomon, Book III. Line 103.

Comes the blind fury with the abhorred shears,

And slits the thin-spun life.

MILTON.—Lycidas, Line 75.

And with unwearied fingers drawing out

The lines of life from living knowledge hid.

SPENSER.—Fairy Queen, Book IV. Canto II.

Verse 48.

LIFE.—Whose life with care is overcast,
That man's not said to live, but last;
Nor is't a life, seven years to tell,
But for to live that half seven well.

HERRICK.—Hesp. Pastorals, No. 3.

Thus we lived many years in a state of much happiness; not
but that we sometimes had those little rubs which Providence
sends to enhance the value of its favours.

GOLDSMITH.—Vicar of Wakefield, Chap. I.

After life's fitful fever he sleeps well.

SHAKSPERE.—Macbeth, Act III. Scene 2.

(To his Lady.)

O life! how pleasant in thy morning,
Young fancy's rays the hills adorning!
Cold-pausing caution's lesson scorning,

We frisk away,

Like schoolboys, at the expected warning,

To joy and play.

BURNS.—Epistle to James Smith, Verse 15.

I bear a charmed life.

SHAKSPERE.—Macbeth, Act V. Scene 7.

(To Macduff.)

To husband out life's taper at the close,
And keep the flames from wasting, by repose.

GOLDSMITH.—Deserted Village, Line 87.

Let us (since life can little more supply
Than just to look about us and to die)
Expatiate free o'er all this scene of man;
A mighty maze! but not without a plan.

POPE.—Essay on Man, Epistle I. Line 3.

Men deal with life as children with their play,
Who first misuse, then cast their toys away.

COWPER.—Hope, Line 127.

To live in hearts we leave behind
Is not to die.

CAMPBELL.—Hallowed Ground, Verse 6.

But he's short-lived that with his death can do most good.

DONNE.—The Progress of the Soul, Verse 17,
last Line.

Life is a warfare.

SENECA.—Of a Happy Life, Chap. VIII.

Life is a navigation.

SENECA.—Of a Happy Life, Chap. XXI.

LIFE.—Life's a tragedy.

SIR WALTER RALEIGH.—SWIFT to Mrs. Moore, 27th Dec. 1727.

Life is a jest, and all things show it:
I thought so once, but now I know it.

GAY.—“My Own Epitaph.

Life is but a day at most.

BURNS.—Friars' Carse Hermitage.

Longest life is but a day.

WORDSWORTH.—Rob Roy's Grave.

Our whole life is like a play.

BEN JONSON.—Discoveries.

Life is a journey :—on we go
Thro' many a scene of joy and woe.

WILLIAM COMBE.—Dr. Syntax, Tour to the Lakes, Chap. XII.

Life, sir! no prince fares like him; he breaks his fast with
Aristotle, dines with *Tully*, drinks at *Helicon*, sups with *Seneca*;
then walks a turn or two in the milky-way, and after six
hours' conference with the stars, sleeps with old *Erra Pater*.

COLLEY CIBBER.—Love Makes a Man, Act I.
Scene 1.

Reason thus with life:

If I lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
(Servile to all the skyey influences,)
That dost this habitation, where thou keepest,
Hourly afflict.

SHAKSPERE.—Measure for Measure, Act III.
Scene 1. (Duke to Claudio.)

When I consider life, 'tis all a cheat;
Yet, fool'd with hope, men favour the deceit.
—None would live past years again,
Yet all hope pleasure in what yet remain.

DRYDEN.—Aurengzebe, Act IV. Scene 1.

That cruel Atropos eftsoons undid,
With cursed knife cutting the twist in twain;
Most wretched men, whose days depend on threads so vain.

SPENSER.—Fairly Queen, Book IV. Canto II. Verse 48.

And life at length forsook his heaving heart,
Loth from so sweet a mansion to depart.

DRYDEN.—The Æneid, Book X.
(The death of Laurus.)

LIFE.—'Tis not for nothing that we life pursue;
It pays our hopes with something still that's new;
Each day's a mistress, unenjoy'd before;
Like travellers we're pleased with seeing more.
Did you but know what joys your way attend,
You would not hurry to your journey's end.

DRYDEN.—Aurengzebe, Act IV. Scene 1.

Reflect that life, like every other blessing,
Derives its value from its use alone;
Not for itself, but for a nobler end,
Th' Eternal gave it, and that end is virtue.

DR. JOHNSON.—Irene, Act III. Scene 8.

Life is not as idle ore,
But iron dug from central gloom,
And heated hot with burning fears,
And dipt in baths of hissing tears,
And 'batter'd with the shocks of doom,
To shape and use.

TENNYSON.—In Memoriam, CXVII. V. 5.

Thou hast nor youth, nor age;—
But, as it were, an after-dinner's sleep,
Dreaming on both.—

What's yet in this,
That bears the name of life? yet in this life
Lie hid more thousand deaths: yet death we fear
That makes these odds all even.

SHAKESPEARE.—Measure for Measure, Act III.
Scene 1. (The Duke to Claudio.)

Our life contains a thousand springs,
And dies if one be gone;
Strange that a harp of thousand strings
Should keep in tune so long.

WATTS.—Hymns and Spiritual Songs, Book II.
Hymn 19.

Oppress'd with grief, oppress'd with care,
A burden more than I can bear,
I sit me down and sigh;
O Life! thou art a galling load,
Along a rough, a weary road,
To wretches such as I!

BURNS.—Despondency, Verse 1.

In life's last scene what prodigies surprise,
Fears of the brave, and follies of the wise!
From Marlborough's eyes the streams of dotage flow,
And Swift expires a driveller and a show.

DR. JOHNSON.—Vanity of Human wishes, Line 315.

LIFE.—The wine of life is drawn, and the mere lees
Is left this vault to brag of.

SHAKSPERE.—Macbeth, Act II. Scene 3.
(To LENNOX.)

I will drink life to the lees.

TENNYSON.—Ulysses.

She was a form of life and light,
That, seen, became a part of sight!
And rose, where'er I turn'd mine eye,
The morning-star of Memory.

BYRON.—The Giaour.

Take not away the life you cannot give,
For all things have an equal right to live.

DRYDEN.—Pythagorean Phil.

Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

SHAKSPERE.—Macbeth, Act V. Scene 5.
(On hearing of his wife's death.)

He struts in robes the monarch of an hour.

TICKELL.—Prol. 1713, Line 12.

LIFT.—Lift up your heads, O ye gates!

PSALM XXIV. Ver. 7.

We directed our steps towards the mansion of a wealthy man full
of precious things. Gates, fly open!

BUCKLEY'S Homer.—The Odyssey, Life of Homer,
Page 29.

LIGHT.—He that has light within his own clear breast,
May sit i' the centre, and enjoy bright day;
But he that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun:
Himself is his own dungeon.

MILTON.—Comus, Line 381.

In that I shine confest,

By my own light, in motion or at rest.

ARIOSTO.—Orlando Furioso, Canto XXIII. Stanza 36.
(Rose's Transl.)

Virtue could see to do what virtue would
By her own radiant light.

MILTON.—Comus.

A lovely lady garmented in light.

SHELLEY.—The Witch of Atlas, St. 5.

LIGHT.—The light that never was on sea or land.

WORDSWORTH.—Elegiac Stanzas in light.

Farewell! we lose ourselves in light.

TENNYSON.—In Memoriam, 46, V. 4.

Mutually giving and receiving aid,

They set each other off, like light and shade.

CHURCHILL.—Gotham, Book II. Line 151.

There is that which one can communicate to another, and make himself the richer; as one who imparts a light to another has not therefore less light, but walks henceforth in the light of two torches instead of one.

DR. TRENCH.—Parable of the Ten Virgins, 250. Ed. 9.

LIKE.—Were I like thee, I'd throw myself away.

SHAKSPERE.—Timon of Athens, Act IV. Scene 3.
(Timon to Apemantus.)

It was not my fault, Major Bridgenorth;

How could I help it? like will to like—

The boy would come—The girl would see him.

SCOTT.—Peveril of the Peak, Chap. XIV.

Like will to like; each creature loves his kind,

Chaste words proceed still from a bashful mind.

HERRICK.—Hesperides, Aphorisms, 293.

There's not a man among them but must please,

Since they are like each other as are peas.

SWIFT.—Horace, Book I. Epi. 5.

As like as milk is to milk.

RILEY.—Plautus, The Bacchides, Act I. Scene 2.

As cherry is to cherry.

SHAKSPERE.—King Henry VIII., Act V. Scene 1.
(Lady to King Henry.)

Almost as like as eggs.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Leontes to Mamillius.)

F—— loves the senate, Hockleyhole his brother,

Like in all else as one egg to another.

POPE.—Satire to Fortescue, Book I. Line 49.

Like Niobe, all tears.

SHAKSPERE.—Hamlet, Act I. Scene 2. (After his interview with the King, Queen, and Lords.)

No more like my father

Than I to Hercules.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(The same Soliloquy.)

LIKE.—Very like a whale.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(To Polonius.)

But simpering, mild, and innocent,
As angels on a monument.

WHITEHEAD.—Variety.

All flesh consorteth according to kind, and a man will cleave to
his like.

ECCLESIASTICUS.—Chap. xiii. Ver. 16.

The birds will resort unto their like.

ECCLESIASTICUS.—Chap. xxvii. Ver. 9.

Cicada is dear to cicada, and ant to ant, and hawks to hawks.

BANKS' Theocritus.—Idyll IX. Page 52.

LIKENESS.—Long shall we seek his likeness—long in vain,
And turn to all of him which may remain,
Sighing that Nature form'd but one such man,
And broke the die—in moulding Sheridan.

BYRON.—Monody on Sheridan, last Lines.

LILY.—Consider the lilies of the field, how they grow; they
toil not, neither do they spin: And yet I say unto you, that
even Solomon in all his glory was not arrayed like one of these.

ST. MATTHEW, Chap. vi. Verses 28, 29.

Observe the rising lily's snowy grace,
Observe the various vegetable race:
They neither toil nor spin, but careless grow,
Yet see how warm they blush! how bright they glow!
What regal vestments can with them compare!
What King so shining! or what Queen so fair!

THOMSON.—Paraphrase on St. Matthew.

And every rose and lily, there did stand
Better attir'd by Nature's hand.

COWLEY.—The Garden.

Yet neither spins, he cards, nor frets,
But to her mother nature all her care she lets.

SPENSER.—Fairy Queen, Book II. Canto I.

Like the lily

That once was mistress of the field and flourish'd,
I'll hang my head and perish.

SHAKSPERE.—King Henry VIII., Act III. Scene 1.
(Queen Katherine to Wolsey.)

LINE.—The line too labours, and the words move slow.

POPE.—On Criticism, Line 370.

LINGERING.—Lingering and sitting by a new made grave,
As loth to leave the body that it lov'd.

MILTON.—Comus.

Lingering with a fond delay.

COLLINS.—Ode on the Superstitions of Scotland,
Line 2.

Still linger, in our northern clime,
Some remnants of the good old time ;
And still, within our valleys here,
We hold the kindred title dear.

SCOTT.—Marmion, Canto VI. Introd. Line 86.

LION.—Rouse the lion from his lair.

SCOTT.—The Talisman, Chap. VI.

[And see the opening of St. Gregory's Poem entitled "An address to his Soul," in Blakey's Lives of the Primitive Fathers, Page 136.

Hear the lion roar.

SHAKSPERE.—King John, Act II. Scene 1.
(The Bastard to Austria.)

Dost thou hear the Nemean lion roar ?

SHAKSPERE.—Love's Labour's Lost, Act IV. Scene 1.
(Boyet to the Princess.)

A living dog is better than a dead lion.

ECCLESIASTES.—Chap. ix. Ver. 4; and see Swift,
"An Excellent new Song."

A lion among ladies is a most dreadful thing; for there is not a
more fearful wild-fowl than your lion, living.

SHAKSPERE.—Midsummer Night's Dream, Act III.
Scene 1. (Bottom to his Companions.)

Dost thou now fall over to my foes ?

Thou wear a lion's hide ! doff it for shame,
And hang a calf's skin on those recreant limbs.

SHAKSPERE.—King John, Act III. Scene 1.
(Constance to Austria.)

LIPS.—Her lips are roses over-wash'd with dew.

GREENE.—Menaphon's Eclogue, Verse 8.

Her fair lips were as a spout,
To tumble pearls and diamonds out.

LLOYD.—On Rhyme.

LIQUORS.—Though I look old, yet am I strong and lusty,
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly.

SHAKSPERE.—As You Like It, Act II. Scene 3.
(Adam to Orlando.)

LISTEN.—*Leontine*. But, sir, if you will but listen to reason.
Croaker.—Come, then, produce your reasons. I tell you I'm
fixed, determined; so now produce your reasons. When I'm
determined, I always listen to reason, because it can then do
no harm.

GOLDSMITH.—The Good-natured Man, Act I.
Scene 1.

LISTENING.—The planets in their station listening stood.

MILTON.—Paradise Lost, Book VII.

Have ye not listen'd while he bound the suns
And planets to their spheres?

THOMSON.—Memory of Newton, Line 17.

In listening mood she seem'd to stand,
The guardian Naiad of the strand.

SCOTT.—Lady of the Lake, Canto I. Stanza 17.

LIVE.—Live while you live, the epicure will say,
And take the pleasure of the present day:
Live while you live, the sacred preacher cries,
And give to God each moment as it flies.
Lord, in my view let both united be,
I live in pleasure when I live to Thee!

DR. DODDRIDGE.

From the time we first began to know,
We live and learn, but not the wiser grow.

POMFRET.—Reason.

For living long sin hath the greater space,
And dying well they find the greater grace.

GREENE.—A Maiden's Dream, 4th verse from end.

LIVED.—I had not wander'd wild and wide,
With such an angel for my guide;
Nor heaven nor earth could then reprove me,
If she had lived, and lived to love me.

SCOTT.—Old Mortality, Chap. XXIII.

If I one soul improve, I have not lived in vain.

BEATTIE.—The Minstrel, Bk. II. Verse 32, Line 9.

LIVED.—To-morrow let my sun his beams display,
Or in clouds hide them ; I have lived to-day.

COWLEY.—A Vote, last lines.

Nor good, nor bad, nor fools, nor wise ;
They would not learn, nor could advise ;
Without love, hatred, joy, or fear,
They led—a kind of—as it were,
Nor wish'd, nor cared, nor laugh'd, nor cried ;
And so they liv'd, and so they died.

PRIOR.—Epitaph on Jack and Joan, last lines.

LO!—Lo ! he comes with clouds descending.

THOMAS OLIVERS.—Hymn for Advent.

[The Author was one of the Agents in the Religious revival of the 17th century. See the Rev. Luke H. Wiseman's Lecture in Exeter Hall, 16th January, 1855, Par. 26.]

LOAF.— And easy it is

Of a cut loaf to steal a shive, we know.

SHAKSPERE.—Titus Andronicus, Act II. Scene 1.
(Demetrius to Aaron.)

LOAVES.—There shall be, in England, seven halfpenny loaves
sold for a penny; the three-hooped pot shall have ten hoops ;
and I will make it felony to drink small beer.

SHAKSPERE.—King Henry VI., Part II. Act IV.
Scene 2. (Cade to Dick.)

LOBSTERS.—Fleas are not lobsters, d— their souls.

WOLCOT, alias Peter Pindar, (Sir Jos. Banks and the
boiled fleas.)

LODGE.—Oh, that I had in the wilderness a lodging place !

JEREMIAH.—Chap. ix. Ver. 2.

Oh for a lodge in some vast wilderness,
Some boundless contiguity of shade !
Where rumour of oppression and deceit—
Of unsuccessful or successful war,
Might never reach me more !

COWPER.—The Task, Book II. Line 1.

O for a seat in some poetic nook,
Just hid with trees and sparkling with a brook !

LEIGH HUNT.—Politics and Parties.

With spots of sunny openings, and with nooks
To lie and read in, sloping into brooks.

LEIGH HUNT.—The Story of Rimini.

LOGIC.—He was in logic a great critic,
 Profoundly skilled in analytic:
 He could distinguish, and divide
 A hair 'twixt south and south-west side;
 On either which he would dispute,
 Confute, change hands, and still confute.

BUTLER.—Hudibras, Part I. Canto I. Line 65.

It is a piece of logic which will hardly pass on the world, that
 because one man has a sore nose all the town should put plasters
 upon theirs.

SWIFT.—Remarks upon a Book. (Roscoe's Ed.
 Vol. 2, pa. 181.)

LONDON.—The very houses seem asleep!
 And all that mighty heart is lying still!

WORDSWORTH.—Westminster Bridge at Night.

There lies a sleeping city.

H. TAYLOR.—Philip Van Artevelde, Act IV. Scene 1.

At my feet the city slumbered.

LONGFELLOW.—The Belfry of Bruges.

Creation sleeps. 'Tis as the general pulse
 Of life stood still, and nature made a pause.

DR. YOUNG.—Night I. Line 23.

Methinks I see

The monster London laugh at me.

* * * * *

Let but thy wicked men from out thee go,
 And all the fools that crowd thee so,
 Even thou, who dost thy millions boast,
 A village less than Islington will grow,
 A solitude almost.

COWLEY.—Of Solitude, V. 11, 12, A.D. 1660.

The walls and Towers are levelled with the ground,
 And scarce aught now of that vast city's found,
 But shards and rubbish, which weak signs might keep,
 Of forepast glory, and bid travellers weep.

COWLEY.—The Davideis, Bk. 2. (With reference to
 Jerusalem that was.)

At last some curious traveller from Lima will visit England, and
 give a description of the ruins of St. Paul's like the editions of
 Balbec and Palmyra. HORACE WALPOLE.

To HORACE MANN, 24th November, 1774.

[And again the same writer in a letter to the Rev. William Mason, (27th
 November, 1775,) alludes to the period when this Island may be redis-
 covered, and some American smiles at the scenes on the little Thames
 while he is planting a forest on the banks of the Oronoko, and then in a

feigned rhapsody says, "He is in little London, and must go dress and dine with some of the inhabitants of that ancient metropolis now in ruins!" After Walpole we have VOLNEY, "Who knows," says he, "but that hereafter some traveller like myself will sit down upon the banks of the Seine, the Thames, or the Zuyder Zee, where now in the tumult of enjoyment, the heart and the eyes are too slow to take in the multitude of sensations. Who knows but he will sit down solitary amid silent ruins, and weep a people inurned, and their greatness changed into an empty name."—RUINS, Ch. 2.] The next in point of time is Henry Kirke White.

LONDON.—Where now is Britain?

* * * * *

Even as the Savage sits upon the stone
That marks where stood her capitols, and hears
The bittern booming in the weeds, he shrinks
From the dismaying solitude.

H. K. WHITE.—Time. Written between 1803
and 1805.

[Next follows Shelley who trenches upon White's *bittern*, his *capitols*, and *weeds*; see his Peter Bell the third. Dedication, A.D. 1819.] And lastly we have,

She may still exist in undiminished vigour when some traveller
from New Zealand shall, in the midst of a vast solitude, take
his stand on a broken arch of London Bridge to sketch the
ruins of St. Paul's.

T. B. MACAULAY.—On the Roman Catholic Church.

[See his Essay on Ranke's History of the Popes. Edinburgh Review, Oct. 1840.]

LOOK.—Look before you, 'ere you leap;
For as you sow y' are like to reap.

HUDIBRAS.—Canto II. Part II. Line 503.

Look here, upon this picture, and on this.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

Look round the habitable world, how few
Know their own good; or, knowing it, pursue.

DRYDEN.—Juvenal, Satire X.

That constellation set, the world in vain
Must hope to look upon their like again.

COWPER.—Table Talk, Line 661.

He was a man, take him for all in all,
I shall not look upon his like again.

SHAKSPERE.—Hamlet, Act I. Scene 2. (To Horatio.)

LOOKED.—Alone, amid the shades,
Still in harmonious intercourse they lived
The rural day, and talk'd the flowing heart,
Or sigh'd and look'd unutterable things.

THOMSON.—Summer, Line 1185.

LOOKS.—Looks that speak.

SHERIDAN.—Verses to Garrick's Memory.

And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

MILTON.—Il Penseroso, Line 39.

Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn.

GOLDSMITH.—The Deserted Village, Line 329.

He looks like a writ of inquiry into their titles and estates.

CONGREVE.—Love for Love, Act I. Scene 2.

LORD.—The Lord is my shepherd : therefore can I lack nothing.
He shall feed me in a green pasture ; and lead me forth beside
the waters of comfort.

PSALM xxiii. Verses 1, 2. See ADDISON's beautiful
Paraphrase on the same, Spectator, No. 441.

Thou wast wont to lead the stag to new pastures, and to the
streams of running waters.

RILEY's Ovid, Met., Page 349.

Lord of the lion heart and eagle eye !

SMOLLETT.—Ode to Independence.

Lord of useless thousands.

POPE.—Moral Essays, Epi. III. Line 314.

Lord of himself—that heritage of woe !

BYRON.—Lara, Canto I. Stanza 2.

I see the lords of human kind pass by.

GOLDSMITH.—The Traveller, Line 328.

And there began a lang digression
About the lords o' the creation.

BURNS.—The Twa Dogs.

LOSSES.—Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enough to press a royal merchant down.

SHAKSPEARE.—Merchant of Venice, Act IV. Scene 1.
(The Duke to Shylock.)

LOST.—What though the field be lost !
All is not lost ; th' unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome.

MILTON.—Paradise Lost, Book I. Line 105.

LOST.—Dear is the spot where Christians sleep,
And sweet the strain which angels pour;
Oh, why should we in anguish weep?
They are not lost, but gone before.

ANONYMOUS.—See R. A. Smith's *Edinburgh Harmony*, 1829, and Rogers' *Human Life*.

Such is the tale, so sad, to memory dear,
Which oft in youth has charm'd my listening ear.
H. KIRKE WHITE.—Clifton Grove, Line 441.

Good Titus could, but Charles could never say,
Of all his royal life, he "lost a day."
DUKE.—Poem on the Death of Charles II.

"I've lost a day"—the prince who nobly cried,
Had been an emperor without his crown.
DR. YOUNG.—Night II. Line 99.

This world, 'tis true,
Was made for Cæsar, but for Titus, too;
And which more blest? Who chain'd his country? say,
Or he whose virtue sigh'd to lose a day?
POPE.—Essay on Man, Epi. IV. Stanza 1.

The delight of men,
He who the day, when his overflowing hand
Had made no happy heart, concluded lost!
THOMSON.—Liberty.

How hard their lot who neither won nor lost!
ANONYMOUS.—The Bucks had Dined.
(Elegant Extracts.)

LOVE.—Many waters cannot quench love, neither can the floods
drown it.

SOLOMON'S SONG, Chap. viii. Ver. 7; HERRICK,
Hesperides against Love, No. 127.

Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of love with words.
SHAKSPERE.—Two Gentlemen of Verona, Act II.
Scene 7. (Julia to Lucetta.)

O, how this spring of love resembleth
The uncertain glory of an April day;
Which now shews all the beauty of the sun,
And, by and by, a cloud takes all away!
SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 3. (Proteus alone.)

LOVE.—Banish that fear ; my flame can never waste,
For love sincere refines upon the taste.

COLLEY CIBBER.—The Double Gallant, Act V.
Scene 1.

Love is not love
Which alters when it alteration finds—
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.

If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.

SHAKSPERE.—Sonnet, CXVI.

Fie, fie ! how wayward is this foolish love,
That, like a testy babe, will scratch the nurse,
And presently all humbled, kiss the rod !

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 2. (Julia alone.)

Ah me ! for aught that ever I could read,
Could ever hear by tale or history,
The course of true love never did run smooth.

SHAKSPERE.—Midsummer Night's Dream, Act I.
Scene 1. (Lysander to Hermia.)

O love ! unconquerable in the fight.

BUCKLEY.—Sophocles, Antigone, Page 188.

But he who stems a stream with sand,
And fetters flame with flaxen band,
Has yet a harder task to prove—
By firm resolve to conquer love !

SCOTT.—Lady of the Lake, Canto III. Stanza 28.

Love, free as air, at sight of human ties,
Spreads his light wings, and in a moment flies.

POPE.—Epi. to Eloisa, last Lines.

But love is blind, and lovers cannot see
The pretty follies that themselves commit.

SHAKSPERE.—Merchant of Venice, Act II. Scene 6.
(Jessica to Lorenzo.)

Love is the salt of life ; a higher taste
It gives to pleasure, and then makes it last.

BUCKINGHAM.—Ode on Love, Verse 5.

O death, all eloquent ! you only prove
What dust we doat on, when 'tis man we love.

POPE.—Eloise to Abelard, Line 355.

Love sought is good, but given unsought is better.

SHAKSPERE.—Twelfth Night, Act III. Scene 1.
(Olivia to Viola.)

LOVE.—Like Dian's kiss, unask'd, unsought,
Love gives itself, but is not bought.

LONGFELLOW.—Endymion, Verse 4.

All hearts in love use their own tongues;
Let every eye negotiate for itself,
And trust no agent.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 1. (Claudio alone.)

Thy love to me was wonderful, passing the love of women.

DAVID, KING OF ISRAEL, lamenting Saul and
Jonathan; 2 SAMUEL, Chap. i. Verse 26.

Love! who lightest on wealth, who makest thy couch in the
soft cheeks of the youthful damsel, and roamest beyond the
sea, and 'mid the rural cots, thee shall neither any of the
immortals escape, nor men the creatures of a day.

BUCKLEY's Sophocles, Antigone, Page 188.

Alas! the love of women! it is known
To be a lovely and a fearful thing;
For all of theirs upon that die is thrown,
And if 'tis lost, life hath no more to bring
To them but mockeries of the past alone,
And their revenge is as the tiger's spring,
Deadly, and quick, and crushing; yet, as real
Torture is theirs, what they inflict they feel.

BYRON.—Don Juan, Canto II. Stanza 199.

In men desire begets love, and in women love begets desire.

SWIFT.—A Quotation from Fitzharding the sister of
Lady Orkney. (Journal to Stella, Letter 54.)

Oh love! what is it in this world of ours
Which makes it fatal to be loved? Ah! why
With cypress branches hast thou wreathed thy bowers,
And made thy best interpreter a sigh?
As those who dote on odours pluck the flowers,
And place them on their breast—but place to die;
Thus the frail beings we would fondly cherish
Are laid within our bosoms but to perish.

BYRON.—Don Juan, Canto III. Stanza 2.

True he it said, whatever man it said,
That love with gall and honey doth abound;
But if the one be with the other weighed,
For every dram of honey therein found
A pound of gall doth over it redound.

SPENSER.—Fairy Queen, Book IV. Canto X, and
Eclogue III. March.

LOVE.—Stony limits cannot hold love out ;
And what love can do, that dares love attempt.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Romeo to Juliet.)

In peace, love tunes the shepherd's reed ;
In war, he mounts the warrior's steed ;
In halls, in gay attire is seen ;
In hamlets, dances on the green.
Love rules the court, the camp, the grove,
And men below, and saints above ;
For love is heaven, and heaven is love.

SCOTT.—Lay of the Last Minstrel, Canto III. Verse 2.

True Love's the gift which God has given
To man alone beneath the heaven.

SCOTT.—Lay of the Last Minstrel, Canto V. Stanza 13.

Man's love is of man's life a thing apart,
'Tis woman's whole existence: man may range
The court, camp, church, the vessel, and the mart ;
Sword, gown, gain, glory, offer in exchange
Pride, fame, ambition, to fill up his heart,
And few there are whom these cannot estrange ;
Men have all these resources, we but one,
To love again, and be again undone.

BYRON.—Don Juan, Canto I. Stanza 194.

I cannot love thee as I ought,
For love reflects the thing beloved ;
My words are only words, and moved
Upon the topmost froth of thought.

TENNYSON.—In Memoriam, Line I. Verse 1.

Love will find out the way.

ANONYMOUS.—3 Percy Reliques, 294. (A Song.)

Love on the picture smiled ! expression pour'd
Her mingling spirit there—and Greece adored !

CAMPBELL.—Pleasures of Hope, Part II.

There is no other remedy for love, O Nicias ! either in the way
of salve, as it seems to me, or of plaster, except the Muses.

BUCKLEY's Theocritus, Page 58.

Love, the sole disease thou canst not cure.

POPE.—Pastoral II., Summer, Line 12.

Love is not to be reason'd down, or lost
In high ambition or a thirst of greatness.

ADDISON.—Cato, Act I. Scene 1.

Ambition is no cure for love.

SCOTT.—Lay of the Last Minstrel, Canto I. Verse 27.

LOVE.—There is a beggary in the love that can be reckon'd.

SHAKSPERE.—Anthony and Cleopatra, Act I, Scene 1.
(Anthony to Cleopatra.)

Why did she love him? Curious fool!—be still—
Is human love the growth of human will?

BYRON.—Lara, Canto II. Verse 22.

Who ever lov'd that lov'd not at first sight?

MARLOW.—Hero and Leander, First Sestiad; quoted
by SHAKSPERE.—As You Like It, Act III. Scene 5.

Love will still be lord of all.

SCOTT.—Lay of Last Minstrel, Canto VI. Verse 11.

How to know a man in love—your hose should be ungartered,
your bonnet unbanded, your sleeve unbuttoned, your shoe
untied, and every thing about you demonstrating a careless
desolation.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Rosalind to Orlando.)

Love keeps the cold out better than a cloak. It serves for food
and raiment.

LONGFELLOW.—The Spanish Student, Act I. Scene 5.

LOVED.—None without hope e'er loved the brightest fair;
But Love can hope, where Reason would despair.

LYTTLETON.—Epigram.

Let those love now who never lov'd before,
And those who always lov'd now love the more.

PARNELL.—The Vigil of Venus, the last Lines.

To soothe
That agony of heart which they alone
Who best have lov'd, who best have been beloved
Can feel or pity.

REV. W. MASON.—The English Garden, Book 1.

'Tis better to have loved and lost,
Than never to have loved at all.

TENNYSON.—In Memoriam, XXVII.

How many are not lov'd who think they are!
Yet all are willing to believe the fair:
And, though 'tis Beauty's known and obvious cheat,
Yet man's self-love still favours the deceit.

DRYDEN.—The Conquest of Granada, Part II.
Act II. Scene 1.

One that lov'd not wisely, but too well.

SHAKSPERE.—Othello, Act V. Scene 2.
(Othello to Lodovico.)

LOVELINESS.— Loveliness

Needs not the foreign aid of ornament,
But is, when unadorn'd, adorn'd the most.

THOMSON.—Autumn, Line 204.

Her gentle limbs did she undress,
And laid down in her loveliness.

COLERIDGE.—Christabel, Part I.

LOVELY.—Lovely Thais sits beside thee,
Take the good the gods provide thee.

DRYDEN.—Alexander's Feast, Verse 5.

LOVER.—What mad lover ever dy'd,
To gain a soft and gentle bride?
Or for a lady tender-hearted,
In purling streams or hemp departed?

BUTLER.—Hudibras, Part III. Canto I. Line 23.

And then the lover,
Sighing like a furnace, with a woeful ballad
Made to his mistress' eyebrow.

SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques to Duke S.)

A sonnet quaint
Of Silvia's shoe-string, or of Chloe's fan,
Or sweetly-fashion'd tip of Celia's ear.

SHENSTONE.—Economy, Part III. Line 85.

Who shall give a lover any law?

CHAUCE.—Saunders, Vol. I. Page 20.

LOVING.— So loving to my mother,
That he might not betem the winds of heaven
Visit her face too roughly.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Describing his Father's love for his Mother.)

Why, she would hang on him
As if increase of appetite had grown
By what it fed on.

SHAKSPERE.—(The same.)

The appetite for power grows on what it feeds upon.

POLYBIUS, VI. 57. (Ramage's Thoughts from the Greek.)

LOW.—1. He never gives us nothing that's low.

2. O d—n any thing that's low, I cannot bear it.

3. The genteel thing is the genteel thing at any time.

If so that a gentleman bees in a concatenation accordingly.

2. I like the *maxum* of it, Master Muggins.

What, though I am obligated to dance a bear,

A man may be a gentleman for all that.

May this be my poison, if my bear ever dances

But to the very genteelest of tunes!

“Walter Parted;” or the Minuet in Ariadne.”

GOLDSMITH. — She Stoops to Conquer, Act I.

Scene 2. (The Alehouse.)

It is the known talent of low and little spirits to have a great man's name perpetually in their mouths.

SWIFT.—The Drapier's 6th Letter.

LOWLINESS.—Lowliness is young ambition's ladder,

Whereto the climber upward turns his face:

But when he once attains the utmost round,

He then unto the ladder turns his back,

Looks in the clouds, scorning the base degrees

By which he did ascend.

SHAKSPERE.—Julius Cæsar, Act II. Scene 1.

(Brutus to Lucius.)

Fool that I was! upon my eagle's wings

I bore this wren, till I was tir'd with soaring,

And now he mounts above me.

DRYDEN.—All for Love, Act II. Scene 1.

LUCKY.—The lucky have whole days, which still they choose;

Th' unlucky have but hours, and those they lose.

DRYDEN.—Tyrannick Love, Act I. Scene 1.

LURE.—O, for a falconer's voice

To lure this tassel-gentle back again.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

(Juliet making an appointment for the morrow.)

LUXURY.—Such food as this would have been heretofore

Accounted riot in a senator——

For scarce a slave but has to dinner now,

The well-dress'd paps of a fat pregnant sow.

JUVENAL.—Sat. XI. (Congreve.)

LYING.—Lydia, you ought to know that lying don't become a young woman.

SHERIDAN.—The Rivals, Act III. Scene 3.

LYING.—Lord, lord, how the world is given to lying! I grant you I was down, and out of breath; and so was he: but we rose both at an instant, and fought a long hour by Shrewsbury clock.

SHAKSPERE.—King Henry IV., Part I. Act V.
Scene 4. (Falstaff to Prince Henry and Prince John.)

If I do lie, and do no harm by it, though the gods hear, I hope they'll pardon it.

SHAKSPERE.—Cymbeline, Act IV. Scene 2.
(Imogen to Lucius.)

MAD.—The man is either mad, or making verses.

HORACE. — Translated by Smart, Book II,
Satire VII. Line 117.

The man's as mad as his master! The strangest stranger that ever came to our house!

BROME.—The Merry Beggars, Act V.

Are his wits safe? is he not light of brain?

SHAKSPERE.—Othello, Act IV. Scene 1.
(Lodovico to Iago.)

Sure the man is tainted in his wits.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Maria to Olivia.)

See that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh.

SHAKSPERE.—Hamlet, Act III. Scene 1.
(Ophelia after Hamlet leaves her.)

It shall be so;

Madness in great ones must not unwatch'd go.

SHAKSPERE.—Hamlet, Act III. Scene 1. (The
King resolving to send him to England.)

It is the very error of the moon,
She comes more nearer earth than she was wont,
And makes men mad.

SHAKSPERE.—Othello, Act V. Scene 2.
(Othello to Emilia.)

That he is mad 'tis true; 'tis true, 'tis pity;
And pity 'tis 'tis true.

SHAKSPERE.—Hamlet, Act II. Scene 2.
(Polonius to the Queen.)

I am not mad;—I would to Heaven I were!
For then 'tis like I should forget myself.

SHAKSPERE.—King John, Act III. Scene 4.
(Constance to Pandulph.)

MAD.—Why this is very midsummer madness.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.

(Olivia to Maria.)

My pulse, as yours, doth temperately keep time,
And makes as healthful music.

SHAKSPERE.—Hamlet, Act III. Scene 4.

(To his Mother.)

Though this be madness, yet there is
Method in it.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Polonius with Hamlet.)

By this time I am afraid the reader begins to suspect that he was
crazy ; and certainly when I consider everything, he must have
been crazy when the wind was at N.N.E.

DE QUINCEY.—Walking Stewart, pa. xi.

By mine honesty,

If she be mad, as I believe no other,
Her madness hath the oddest frame of sense
(Such a dependency of thing on things)
As e'er I heard in madness.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.

(The Duke on hearing Isabella's complaint.)

Moody madness, laughing wild,
Amid severest woe.

GRAY.—Prospect of Eton College, Stanza 8.

And madness laughing in his ireful mood.

DRYDEN.—Palamon and Arcite, near the end.

O, that way madness lies, let me shun that!

SHAKSPERE.—King Lear, Act III. Scene 4.

(Lear to Kent.)

There is a pleasure, sure, in being mad,
Which none but madmen know.

DRYDEN.—Spanish Friar, Act II. Scene 1.

With a heart of furious fancies,

Whereof I am commander ;

With a burning spear,

And a horse of air,

To the wilderness I wander ;

With a night of ghosts and shadows,

I summoned am to Tourney :

Ten leagues beyond

The wide world's end ;

Methinks it is no journey !

ANONYMOUS.—The last verse of a Tom-a-bedlam
Song in Disraeli's Curiosities of Lit. Vol. 2, pa. 317.

MAGISTRATES.—Let discipline employ her wholesome arts ;
 Let magistrates alert perform their parts,
 Not skulk or put on a prudential mask,
 As if their duty were a desperate task ;
 Let active laws apply the needful curb,
 To guard the peace that riot would disturb,
 And liberty, preserved from wild excess,
 Shall raise no feuds for armies to suppress.

COWPER.—Table Talk, Line 311.

Slack in discipline—more prompt
 To avenge than to prevent the breach of law.

COWPER.—The Task, Book I. The Sofa, Line 730.

MAID.—The chariest maid is prodigal enough,
 If she unmask her beauty to the moon ;
 Virtue itself 'scapes not calumnious strokes.

SHAKSPERE.—Hamlet, Act I. Scene 3. (Laertes to Ophelia.)

A maid unask'd may own a well-placed flame ;
 Not loving first, but loving wrong, is shame.

LYTTLETON.—Advice to a Lady, Line 69.

MAIDEN.—Here's to the maiden of bashful fifteen ;
 Here's to the widow of fifty ;

Here's to the flaunting extravagant quean,
 And here's to the housewife that's thrifty.

Chorus. Let the toast pass—
 Drink to the lass,

I'll warrant she'll prove an excuse for the glass.

SHERIDAN.—School for Scandal, Act III. Scene 3.

Maidens, like moths, are ever caught by glare,
 And mammon wins his way where seraphs might despair.

BYRON.—Childe Harold, Canto I. Stanza 9.

Poor maids have more lovers than husbands.

WEBSTER.—The White Devil.
 (Zanche to Francisco.)

MALEFACTORS.—My name is Elbow ; I do lean upon justice,
 sir, and do bring in here before your good honour two notorious
benefactors.

2. Are they not malefactors ?

1. I know not well what they are : but precise villains they
 are, that I am sure of ; and void of all *profanation* in the world,
 that good Christians ought to have.

SHAKSPERE.—Measure for Measure, Act II. Scene 1.
 (Elbow to Angelo.)

MALICE.—For malice will with joy the lie receive,
Report, and what it wishes true believe.

YALDEN.—Ovid's Art of Love, Book II.

MAN.—Man that is born of a woman, is of few days and full of
trouble. He cometh forth like a flower, and is cut down;
fleeth also as a shadow, and continueth not.

JOB, Chap. xiv. Verses 1, 2.

Man goeth forth unto his work, and to his labour, until the evening.
PSALM civ. Ver. 23.

All go into one place; all are of the dust, and all turn to dust
again.

ECCLESIASTES, Chap. iii. Ver. 20.

Man goeth to his long home.

ECCLESIASTES, Chap. xii. Ver. 5.

Man that flowers so fresh at morn, and fades at evening late.

SPENSER.—Fairy Queen, Book III. Canto IX.

Such is the state of men!

SPENSER.—The Fairy Queen, Book II. Canto II.
Stanza 2; SHAKSPEARE.—King Henry VIII.,
Act III. Scene 2.

What a piece of work is man! how noble in reason! how infinite
in faculty! in form and moving, how express and admirable!
in action how like an angel, in apprehension how like a god!

SHAKSPEARE.—Hamlet, Act II. Scene 2.

(Hamlet to Rosencrantz and Guildenstern.)

He is the whole encyclopedia of facts. The creation of a thousand
forests is in one acorn; and Egypt, Greece, Rome, Gaul, Britain,
America, lie folded already in the first man.

EMERSON.—History.

Man is his own star, and that soul that can
Be honest, is the only perfect man.

FLETCHER.—Miscellaneous Poems.

The man resolved and steady to his trust,
Inflexible to ill, and obstinately just;
May the rude rabble's insolence despise,
Their senseless clamours, and tumultuous cries.

ADDISON.—Horace, Ode III. Book III.

Quick of despatch, discreet in every trust;
Rigidly honest, and severely just.

YALDEN.—On Sir Willoughby Aston, Line 227.

MAN.— Man, each man's born
For the high business of the public good.
For me, 'tis mine to pray, that men regard
Their occupations with an honest heart,
And cheerful diligence.

DYER.—The Fleece, Book II.

Man hath his daily work of body or mind appointed.

MILTON.—Paradise Lost, Book IV.

Man doom'd to care, to pain, disease, and strife,
Walks his short journey through the vale of life,
Watchful, attends the cradle and the grave,
And passing generations longs to save:
Last dies himself: yet wherefore should we mourn?
For man must to his kindred dust return;
Submit to the destroying hand of fate,
As ripen'd ears the harvest-sickle wait.

EURIPIDES. — Yonge's Cicero, Tusculan Disp.
Book III. Page 387.

Man!

Thou pendulum betwixt a smile and tear.

BYRON.—Childe Harold, Canto IV. Stanza 109.

A pendulum, I there am made
To move the leaden wheels of trade.

FENTON.—A Letter to the Knight.

Man is the tale of narrative old time.

DR. YOUNG.—Night VIII. Line 109.

The banquet done—the narrative old man,
Thus mild, the pleasing conference began.

POPE.—The Odyssey, Book III. Line 80.
(Nestor to Telemachus.)

He spake as man or angel might have spoke
Where man was pure and angels were his guests.

HANNAH MORE.—Intro. Moses in the Bulrushes.

Man wants but little here below,
Nor wants that little long.

GOLDSMITH.—The Hermit, Verse 8.

Man wants but little, nor that little long.

DR. YOUNG.—Night IV. Line 118; GOLDSMITH.—
Learning Wisdom in Retirement.

Say first, of God above, or man below,
What can we reason but from what we know?
Of man, what see we but his station here,
From which to reason, or to which refer?

POPE.—Essay on Man, Epi. I. Line 17.

MAN.—Why has not man a microscopic eye?
For this plain reason, man is not a fly.
Say what the use, were finer optics given,
T' inspect a mite, not comprehend the heaven?

POPE.—Essay on Man, Epi. I. Line 193.

Go, wondrous creature! mount where science guides,
Go, measure earth, weigh air, and state the tides;
Instruct the planets in what orbs to run,
Correct old Time, and regulate the sun;
Go, teach Eternal Wisdom how to rule,
Then drop into thyself, and be a fool!

POPE.—Essay on Man, Epi. II. Line 19.

One part, one little part, we dimly scan,
Through the dark medium of life's feverish dream,
Yet dare arraign the whole stupendous plan,
If but that little part incongruous seem,
Nor is that part perhaps what mortals deem.
Oft from apparent ill our blessings rise:
O then renounce that impious self-esteem,
That aims to trace the secrets of the skies:
For thou art but of dust; be humble, and be wise.

BEATTIE.—The Minstrel, Book I. Stanza 50.

Man on the dubious waves of error tost.

COWPER.—First Line of Poem on Truth.

Confess the Almighty just,
And where you can't unriddle, learn to trust.

PARNELL.—The Hermit, Line 206.

O, see the monstrousness of man
When he looks out in an ungrateful shape!

SHAKSPERE.—Timon of Athens, Act III. Scene 2.
(The first Stranger to Another.)

That man of loneliness and mystery,
Scarce seen to smile, and seldom heard to sigh.

BYRON.—The Corsair, Canto I. Stanza 8.

No laws, or human or divine,
Can the presumptuous race of man confine.

FRANCIS' Horace, Book I. Ode III. Line 27.

So man, the moth, is not afraid, it seems,
To span omnipotence, and measure might
That knows no measure, by the scanty rule
And standard of his own, that is to day,
And is not ere to-morrow's sun go down.

COWPER.—The Task, Book VI. Line 211.

MAN.—Inhumanity is caught from man—
From smiling man.

DR. YOUNG.—Night V. Line 158.

Man's revenge,
And endless inhumanities on man.

DR. YOUNG.—Night VIII. Line 104.

O Thou who dost permit these ills to fall
For gracious ends, and would'st that men should mourn !

DR. YOUNG.—Night VIII. Line 134.

And man, whose heaven-directed face
The smiles of love adorn ;

Man's inhumanity to man

Makes countless thousands mourn !

BURNS.—Man was made to Mourn, Verse 7.

Man, only, mars kind Nature's plan,
And turns the fierce pursuit on man.

SCOTT.—Rokeby, Canto III.

A hard, bad man, who prey'd upon the weak.

CRABBE.—The Borough, Letter 6.

A man's a man for a' that.

BURNS.—For a' that, Verse 2.

Trust not a man ; we are by nature false,
Dissembling, subtle, cruel, and unconstant :
When a man talks of love, with caution trust him ;
But if he swears, he'll certainly deceive thee.

OTWAY.—The Orphan, Act II. Scene 1.

Man doth purpose, but God doth dispose.

THOMAS À KEMPIS.—De Imit. Christi, Book I.
Chap. XIX. Div. 2.

Man proposeth, God disposeth.

GEORGE HERBERT.—*Jacula Prudentum*, Line 2.

[And see the same idea in Demosthenes and in Pindar, as given by Dr. Ramage in his "Beautiful Thoughts from Greek Authors," Page 74, and those from Latin authors, Page 297 ; but the words of the wise king are superior to all :—A man's heart deviseth his way ; but the Lord directeth his steps. SOLOMON.—Proverbs, Chap. xvi. Ver. 9.]

I hurl the spear but Jove directs the blow.

HOMER.—The Iliad, Book XVII., Line 577.

Earl Derby—Automedon to Menelaus.

A proper man, as one shall see in a summer's day.

SHAKSPERE.—A Midsummer's Night's Dream, Act 1.
Scene 2. (Quince instructing Bottom to play Pyramus.)

MAN.—A king, so good, so just, so great,
That at his birth the heavenly council paus'd,
And then at last cried out, This is a man!

DRYDEN.—The Duke of Guise, Act I. Scene 1.

This was a man!

SHAKSPERE.—Julius Cæsar, Act V. Scene 5.

(Antony on Brutus.)

Man delights not me, no, nor woman neither.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(To Rosencrantz and Guildenstern.)

I am a man, nothing that is human do I think unbecoming in me.

TERENCE.—Heautontimorumenos, Act I. Scene 1.

Line 25.

The man of wisdom is the man of years.

DR. YOUNG.—Night V. Line 775.

MANKIND.—Mankind by various arts ascend

The paths to eminence that tend.

WHEELWRIGHT's Pindar.—Nemean, Ode I. Line 35.

And by th' indulgent powers of heaven,

Success in various paths is given.

WHEELWRIGHT's Pindar.—Olympic, Ode V. Line 20.

At common births the world feels nothing new;

At these she shakes: mankind lives in a few.

BEN JONSON.—Prince Henry's Barriers.

MANNER.—*Costard*. The matter is to me, sir, as concerning
Jaquenetta. The manner of it is, I was taken with the
manner.

Biron. In what manner?

Costard. In manner and form following, sir; all those three;

I was seen with her in the manor-house, sitting with her upon
the form, and taken following her into the park, which, put
together, is in manner and form following.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.

Olivia. What kind of man is he?

Malvolio. Why, of mankind.

Olivia. What manner of man?

Malvolio. Of very ill manner; he'll speak with you, will you,
or no.

SHAKSPERE.—Twelfth Night, Act I. Scene 5.

MANNERS.—Our country manners give our betters way.

SHAKSPERE.—King John, Act I. Scene 1.

(The Bastard to Queen Elinor.)

Manners make the man.

MOTTO OF WILLIAM OF WYKEHAM.

MANNERS.—Education makes the man.

CAWTHORNE.—Birth and Education of Genius.

The attentive eyes,

That saw the manners in the face,

DR. JOHNSON.—Epitaph for Hogarth.

Impartially their talents scan,

Just education forms the man.

GAY.—Fable XIV. Part 2.

Worth makes the man, and want of it the fellow,

The rest is all but leather or prunella.

POPE.—Essay on Man, Epi. IV. Line 203.

Meantime intent the fairest plan to find,

To form the manners and improve the mind.

FENTON.—Epi. to Lambard.

Evil habits soil a fine dress more than mud ; good manners, by
their deeds, easily set off a lowly garb.

RILEY's *Plautus*, The *Pœnulus*, Act I. Scene 2 ;

The *Mostellaria*, Act I. Scene 3.

Evil communications corrupt good manners.

ST. PAUL.—1 Corinthians, Chap. xv. Ver. 33 ;

MENANDER. *Ex Thaide*, p. 78. (Dr. Ramage.)

MANTLE.—The prophet's mantle, ere his flight began,

Dropt on the world—a sacred gift to man.

CAMPBELL.—Pleasures of Hope, Part I.

And Elijah passed by him, and cast his mantle upon him.

1 KINGS, Chap. xix. Ver. 19.

MANY.—Many a time and oft.

SHAKSPERE.—*Julius Cæsar*, Act I. Scene 1.

(*Marcellus to the Citizens.*)

MARCH.—Beware the ides of March.

SHAKSPERE.—*Ibid.* Act IV. Scene 2.

(*Soothsayer to Cæsar.*)

Remember March, the ides of March remember !

SHAKSPERE.—*Ibid.* Act IV. Scene 3.

(*Brutus to Cassius.*)

I'll not march through Coventry with them, that's flat.

SHAKSPERE.—*King Henry IV.*, Part I. Act IV.

Scene 2. (*Falstaff to Bardolph.*)

MARE.—Unless you yield for better or for worse :

Then the she-Pegasus shall gain the course ;

And the gray mare will prove the better horse.

PRIOR.—*Epil.* to *Lucius*.

MARE.—Then all shall be set right, and the man shall have his mare again.

DRYDEN.—Love Triumphant, Act III. Scene 2.

The man shall have his mare again.

SHAKSPERE.—A Midsummer Night's Dream. Act III. Scene 2. (Puck.)

MARIGOLD.—The marigold, that goes to bed with the sun, And with him rises weeping.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3. (Perdita to Polixenes.)

MARRIAGE.—Ah me! when shall I marry me? Lovers are plenty but fail to relieve me.

GOLDSMITH.—A Song.

I would be married, but I'd have no wife;
I would be married to a single life.

CRASHAW.—On Marriage.

Art thou married? O thou horribly virtuous woman!

COLLEY CIBBER.—The Comical Lovers, Act I. Scene 1.

Though fools spurn Hymen's gentle pow'rs,
We who improve his golden hours,
By sweet experience know,
That marriage, rightly understood,
Gives to the tender and the good
A paradise below.

COTTON.—The Fireside, Verse V.

I am to be married within three days—married past redemption.

DRYDEN.—Marriage à la Mode, Act I. Scene 1.

When we are alone, we walk like lions in a room, she one way and I another.

DRYDEN.—Marriage à la Mode, Act I. Scene 1.

COLLEY CIBBER.—The Comical Lovers, Act I.

Thus grief still treads upon the heels of pleasure.

Marry'd in haste, we may repent at leisure.

CONGREVE.—The Old Bachelor, Act V. Scene 8.

I will marry her, sir, at your request; but if there be no great love in the beginning, yet Heaven may decrease it upon better acquaintance:—I hope, upon familiarity will grow more contempt;—I will marry her, that I am freely dissolved, and dissolutely.

SHAKSPERE.—Merry Wives of Windsor, Act I. Scene 1. (Slender to Shallow.)

MARRIAGE.—As a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor.

SHAKSPERE.—As You Like It, Act III. Scene 3.

Let o'er thy house some chosen maid preside,
Till Heaven decrees to bless thee in a bride.

POPE'S Homer, The Odyssey, Book XV. Line 29.

O! when meet now
Such pairs, in love and mutual honour join'd?

MILTON.—Paradise Lost, Book VIII. Line 57.

She that weds well will wisely match her love,
Nor be below her husband nor above.

OVID.—Heroides, Epi. IX. Line 32.

Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and infirm,
More longing, wavering, sooner lost and won,
Than women's are.

SHAKSPERE.—Twelfth Night, Act II. Scene 4.

We'll try the gods again; for, wise men say,
Marriage and obsequies do not suit one day.

BEAUMONT and FLETCHER.—The Prophetess, Act II.
Scene 3.

To-morrow yet would reap to-day,
As we wear blossoms of the dead;
Earn well the thrifty months, nor wed
Raw haste, half sister to delay.

TENNYSON.—Love Thou the Land, last Verse.

MARRAGE (SECOND).—Thou know'st the practice of the
female train:—

Lost in the children of the present spouse
They slight the pledges of their former vows;
Their love is always with the lover past;
Still the succeeding flame expels the last.

POPE'S Homer, The Odyssey, Book XV. Line 24.

MARTHA AND MARY.—Happy's that house where these
fair sisters vary;

But most when Martha's reconciled to Mary.

QUARLES.—Book IV. Emblem VII. Epig. 7.

MASK.—Lift not the festal mask!—enough to know,
No scene of mortal life but teems with mortal woe.

SCOTT.—The Lord of the Isles, Canto II. Stanza 1.

MATRIMONY.—Come, is the bride ready to go to church?

SHAKSPERE.—Romeo and Juliet, Act IV. Scene 5.

Here, afore heaven,

I ratify this my rich gift——

Do not smile at me that I boast her off,

For thou shalt find she will outstrip all praise,

And make it halt behind her.

SHAKSPERE.—The Tempest, Act IV. Scene 1.

Quiet days, fair issue, and long life.

SHAKSPERE.—Ibid.

Give me your hands :

Let grief and sorrow still embrace his heart

That doth not wish you joy !

SHAKSPERE.—The Tempest, Act V. Scene 1.

My gentle lady,

I wish you all the joy that you can wish.

SHAKSPERE. — Merchant of Venice, Act III.

Scene 2.

I don't think matrimony consistent with the liberty of the subject.

FARQUHAR.—The Twin Rivals, Act V.

Our Maker bids increase ;——

Hail, wedded love, mysterious law, true source

Of human offspring.

MILTON.—Paradise Lost, Book IV.

The wedding, you know, is always before the sermon—which is one of the chief things wherein hanging and matrimony disagree.

FIELDING.—Love in several Masques, Act V. Scene 4.

MATTER.—I'll read you matter deep and dangerous.

SHAKSPERE.—King Henry IV., Part I. Act I.

Scene 3.

Why, you whoreson round man ! What's the matter ?

SHAKSPERE.—King Henry IV., Part I. Act II.

Scene 4. (The Prince to Falstaff.)

1. What's the matter, Furnish ?

2. Nothing, sir ; nothing's the matter.

MURPHY —The Way to Keep Him, Act II. Scene 1.

What's the matter ?

Why, murder's the matter ! Slaughter's the matter !

Killing's the matter !—But he can tell you the *perpendiculars*.

SHERIDAN.—The Rivals, Act V. Scene 1.

Why, how you stand, girl ! you have no more feeling than one of the Derbyshire *putrefactions*.

SHERIDAN.—The Rivals, Act V. Scene 1.

MEANS.—The way and means thereto is.

PRAYER BOOK.—The first notice of intention to administer the sacrament; and see Alford's Queen's English, Paragraph 27.

MEANT.—Of forests and enchantments drear,
Where more is meant than meets the ear.

MILTON.—*Il Penseroso*, Line 120.

MEASURE.—Come not within the measure of my wrath.

SHAKSPERE.—*Two Gentlemen of Verona*, Act V. Scene 4.

MEASURES.—Measures, not men, have always been my mark.

GOLDSMITH.—*The Good-natured Man*, Act II.
(Lofty to Mrs. Croaker.)

MEDDLE.—I'll not meddle nor make no farther.

SHAKSPERE.—*Troilus and Cress.* Act I. Scene 1.

MEEK.—They can be meek that have no other cause.

SHAKSPERE.—*Com. of Errors*, Act II. Scene 1.

The flower of meekness on a stem of grace.

JAMES MONTGOMERY.—*The World before the Flood*,
Canto II.

O blessed well of love! O flower of grace.

SPENSER.—A hymn of heavenly love, Line 169.

To Christian meekness sacrifice thy spleen,
And strive thy neighbour's weaknesses to screen.

SMOLLETT.—*Advice*, Line 121.

MEET.—When shall we three meet again?

In thunder, lightning, or in rain?

SHAKSPERE.—*Macbeth*, Act I. Scene 1.

MELANCHOLY.—I am as melancholy as a gib cat.

SHAKSPERE.—*King Henry IV.*, Part I. Act I.
Scene 2.

As melancholy as an unbraced drum.

MRS. CENTLIVRE.—*The Wonder*, Act II. Scene 1.

Now, my young guest! methinks you are *allycholly*; I pray you,
why is it?

SHAKSPERE.—*Two Gentlemen of Verona*, Act IV.
Scene 2. (*The Host to Julia in Boy's clothes.*)

I can suck melancholy out of a song.

SHAKSPERE.—*As You Like It*, Act II. Scene 5.
(Jaques to Amiens.)

Pale and melancholy sat retired.

COLLINS.—*The Passions*, Line 57.

MELANCHOLY.—Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

GRAY.—Elegy, Verse 30.

MELROSE.—And he a solemn sacred plight,
Did to St. Bride of Douglas make,
That he a pilgrimage would take
To Melrose Abbey—

SCOTT.—Lay of the Last Minstrel, Canto VI.
Verse 27.

If thou would'st view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day,
Gild, but to flout, the ruins grey.

IBID.—Canto II. Verse 1.

MELTING MOOD.—Albeit unused to the melting mood.
SHAKSPERE.—Othello, Act V. Scene 2.

MEMORY.—From the table of my memory
I'll wipe away all trivial fond records.

SHAKSPERE.—Hamlet, Act I. Scene 5.

No, Doctor, I have no command of my memory; it only retains
what happens to hit my fancy; and like enough, sir, if you
were to preach to me for a couple of hours on end, I might
be unable at the close of the discourse to remember one word
of it.

SCOTT.—Introd. to Ann of Geierstein.

I pleas'd remember, and while mem'ry yet
Holds fast her office here, can ne'er forget.

COWPER.—Tirocinium.

O! while all conscious memory holds her power,
Can I forget that sweetly painful hour.

FALCONER.—Shipwreck, Canto I.

Remember thee?

Ay, thou poor ghost, while memory holds a seat
In this distracted globe.

SHAKSPERE.—Hamlet, Act I. Scene 5.

MEN.—Make the men sit down.

ST. JOHN'S GOSPEL, Chap. vi. Ver. 10.
(Jesus to Andrew.)

Let the men cross!

SIR ARTHUR WELLESLEY.

[A pithy command of Sir Arthur to Col. Waters on crossing the Douro
with a boat and twenty-five men.](SHEERER'S Memoirs of Wellington,
p. 210.)

MEN.—Be strong, and quit yourselves like men.

SAMUEL, Book I. Chap. iv. Ver. 9. Homer's *Iliad*,
Book XV. Line 567.

Be of good courage, and let us play the men for our people.

SAMUEL, Book II. Chap. x. Ver. 12.

Play the men.

SHAKSPERE.—The *Tempest*, Act I. Scene 1.
(Alonzo to the Boatswain.)

In an age

When men were men, and not ashamed of heaven.

Dr. YOUNG.—Night VIII. Line 11.

Then men were men, but now the greater part

Beasts are in life, and women are in heart.

HALL.—Bishop of Norwich, Sat. VI.

Remember this, and shew yourselves men.

ISAIAH, Chap. xlv. Ver. viii.

These men are fortune's jewels, moulded bright,

Brought forth with their own fire and light.

COWLEY.—The *Motto*, Line 9.

Men are the sport of circumstances, when

The circumstances seem the sport of men.

BYRON.—Don Juan, Canto V. Stanza 17.

Men are but children of a larger growth.

DRYDEN.—All for Love, Act IV. Scene 1.—DR.

WATTS, in his "Improvement of the Mind,"
Part II. Chap. V.; and ROBERT LLOYD, in his
"Epistle to Colman," are identical with Seneca
in the next quotation.

They are but children too, though they have grey hairs: they are
indeed of a larger size.

SENECA.—On Anger, Chap. VIII.

To each his sufferings: all are men,

Condemn'd alike to groan;

The tender for another's pain,

The unfeeling for his own.

GRAY.—Prospect of Eton College, Stanza 10.

Of such materials wretched men were made.

BYRON.—The Lament of Tasso, Stanza VI. Line 11.

Men must endure

Their going hence, even as their coming hither.

SHAKSPERE.—King Lear, Act V. Scene 2.

MEN.—Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights;
Yond' Cassius has a lean and hungry look,
He thinks too much: such men are dangerous.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

Men—

Are masters to their females, and their lords;
Then let your will attend on their awards.

SHAKSPERE.—Comedy of Errors, Act II. Scene 1.
(Luciana to Adriana.)

MEND.—And next in value we shall find
What mends the taste and forms the mind.

HANNAH MORE.—Conversation.

MENTIONS.—To rest, the cushion and soft dean invite,
Who never mentions hell to ears polite.

POPE.—Moral Essays, Epi. IV. to BURLINGTON,
Line 149.

MERCHANDISE.—Curs'd merchandise! where life is sold,
And avarice consents to starve for gold!

ROWE.—Lucan's Pharsalia, Book IV. Line 145.

I have wished for some years past, that instead of discouraging
our people from seeking foreign soil, the public would rather
pay for transporting all our unnecessary mortals, whether papists
or protestants to America, as *drawbacks* are sometimes allowed
for *exporting commodities* when a nation is overstocked.

SWIFT.—Maxims controlled in Ireland.

MERCHANT.—The restless merchant, he that loves to steep
His brains in wealth, and lays his soul to sleep
In bags of bullion, sees th' immortal crown,
And fain would mount, but ingots keep him down:
He'brags to-day, perchance, and begs to-morrow:
He lent but now, wants credit now to borrow.
Blow, winds, the treasure's gone, the merchant's broke;
A slave to silver's but a slave to smoke.

QUARLES.—Book II. Emblem 4.

In Venice state

Where merchants gilt the top.

MARSTON.—What You Will, Act I.

Strike, louder strike, th' ennobling strings,
To those whose merchant sons were kings.

COLLINS.—Ode to Liberty, Line 42.

Whose merchants are princes.

ISALAH, Chap. xxiii. Ver. 8. (On the overthrow
of the city of Tyre.)

MERCY.—Sweet mercy is nobility's true badge.

SHAKSPERE.—Titus Andronicus, Act I. Scene 2.

Mercy to him that shows it, is the rule.

COWPER.—The Task, Book VI. Line 595.

Mercy is not itself, that oft looks so;

Pardon is still the nurse of second woe.

SHAKSPERE.—Measure for Measure, Act II. Scene 1.

The gates of mercy shall be all shut up.

SHAKSPERE.—King Henry V., Act III. Scene 3.

Not the king's crown, nor the deputed sword,

The marshal's truncheon, nor the judge's robe,

Become them with one-half so good a grace

As mercy does.

SHAKSPERE.—Measure for Measure, Act II. Scene 2.

Then, everlasting Love, restrain thy will;

'Tis godlike to have power, but not to kill.

BEAUMONT and FLETCHER.—The Chances, Act II. Scene 2.

The quality of Mercy is not strain'd;

It droppeth as the gentle rain from heaven

Upon the place beneath: it is twice bless'd;

It blesseth him that gives, and him that takes;

'Tis mightiest in the mightiest; it becomes

The throned monarch better than his crown.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

It is enthroned in the hearts of kings,

It is an attribute to God himself;

And earthly power doth then show likest God's,

When mercy seasons justice.

SHAKSPERE.—Ibid. Act IV. Scene 1.

There is no more mercy in him then there is milk in a male tiger.

SHAKSPERE.—Coriolanus, Act V. Scene 4.

Betwixt the stirrup and the ground,

Mercy I asked, I mercy found.

CAMDEN'S REMAINS.—Quoted by Malone in Boswell's Johnson, Vol. IV. Page 225, 5th Edition, improved by the Doctor as follows:—

Between the stirrup and the ground,

I mercy asked, I mercy found,

We do pray for mercy;

And that same prayer doth teach us all to render

The deeds of mercy.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

MERCY.—Mercy stood in the cloud with eye that wept
Essential love.

POLLOK.—The Course of Time, Book III.

I am content to spare the living for the sake of the dead.

CÆSAR to the Envoys sent to propitiate him after
the battle of Pharsalia.

MERIT.—On their own merits modest men are dumb ;

"*Plaudite et valete*"—TERENCE—Hum !

COLMAN.—Epilogue to Heir-at-Law, last lines.

View the whole scene, with critic judgment scan,

And then deny him merit if you can.

Where he falls short, 'tis nature's fault alone :

Where he succeeds, the merit's all his own.

CHURCHILL.—The Rosciad, Line 1023.

(Critique on Sheridan.)

Before such merit all objections fly ;—

Prichard's genteel, and Garrick's six feet high.

CHURCHILL.—The Rosciad, Line 850.

(Critique on Mrs. Pritchard.)

Amongst the sons of men how few are known

Who dare be just to merit not their own.

CHURCHILL.—Epi. to Hogarth, Line 1.

MERRY.—I had rather have a fool to make me merry, than
experience to make me sad.

SHAKSPERE.—As You Like It, Act IV. Scene 1.

I am not merry ; but I do beguile

The thing I am, by seeming otherwise.

SHAKSPERE.—Othello, Act II. Scene 1.

I am never merry when I hear sweet music.

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

Jog on, jog on, the footpath way,

And merrily hent the stile—a ;

A merry heart goes all the day,

Your sad tires in a mile—a.

SHAKSPERE.—Winter's Tale, Act IV. Scene 2.

How oft, when men are at the point of death,

Have they been merry ?

SHAKSPERE.—Romeo and Juliet, Act V. Scene 3.

(Romeo at Juliet's tomb.)

And if you can be merry then, I'll say

A man may weep upon his wedding day.

SHAKSPERE.—King Henry VIII., Prologue, last
lines.

METAL.—Yielding metal flow'd to human form.

POPE.—To Augustus, Epi. I. Line 148.

Here's metal more attractive.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(To his Mother.)

METEOR.—

Unfurl'd

The imperial ensign; which, full high advanced,

Shone like a meteor, streaming to the wind.

MILTON.—Paradise Lost, Book I. Line 535.

Loose his beard and hoary hair,

Stream'd like a meteor to the troubled air.

GRAY.—The Bard, I.-II., Line 5.

This hairy meteor did denounce,

The fall of sceptres and of crowns.

BUTLER.—Hudibras, Part I. Canto I. Line 247.

METTLE.—Why, now I see there's mettle in thee; and even,
from this instant, do build on thee a better opinion than before.

SHAKSPERE.—Othello, Act IV. Scene 2.

By this good light, a wench of matchless mettle!

SCOTT.—Fortunes of Nigel, Chap. XIX.

METHINKS.—Methinks I scent the morning's air.

SHAKSPERE.—Hamlet, Act I. Scene 5.

MILDLY.—Well, mildly be it then, mildly.

SHAKSPERE.—Coriolanus, Act III. Scene 2.

MILK.—A land flowing with milk and honey.

NUMBERS, Chap. xiv. Ver. 13.

May the Himera flow with milk instead of water! May the
fountain of Sybaris flow with honey!

BANKS' Theocritus.—Idyll V. Page 32.

1. Let Sporus tremble—

2. What! that thing of silk!

Sporus, that mere white curd of ass's milk!

POPE.—Epi. to Arbuthnot, Line 305.

The crust removed, her cheeks as smooth as silk,

Are polish'd with a wash of ass's milk.

JUVENAL.—Sat. VI. (Dryden.)

MILLINER.—He was perfumed like a milliner.

SHAKSPERE.—King Henry IV., Part I. Act 1.
Scene 3. (Hotspur.)

MIND.—What gain'st thou, brutal man, if I confess
Thy strength superior, when thy wit is less?
Mind is the man; I claim my whole desert
From the mind's vigour, and the immortal part.

OVID.—*Meta.* XIII., Dryden. (Reply of Ulysses to Ajax.)

The aristocracy of the mind was to supplant that of the sword.

ALISON.—*History of Europe*, Chap. III. Pt. 34.

Where I so tall to reach the pole,
Or grasp the ocean with my span,
I must be measur'd by my soul;
The mind's the standard of the man.

WATTS.—*False Greatness*, Verse 3.

The mind is the proper judge of the man.

SENECA.—*Happy Life*, Chap. I.

John Gilpin kiss'd his loving wife;
O'erjoy'd was he to find
That, though on pleasure she was bent,
She had a frugal mind.

COWPER.—*John Gilpin*, Verse 8.

The mind, relaxing into needful sport,
Should turn to writers of an abler sort,
Whose wit well managed, and whose classic style,
Give truth a lustre, and make wisdom smile.

COWPER.—*Retirement*, Line 715.

It is the mind that maketh good or ill,
That maketh wretch or happy, rich or poor.

SPENSER.—*Fairy Queen*, Book VI. Canto 9.

'Tis the mind that makes the body rich.

SHAKSPERE.—*Taming of the Shrew*, Act IV. Scene 3.

SENECA.—*Happy Life*, Chap. XV.

Strength of mind is exercise, not rest.

POPE.—*Essay on Man*, Epi. II. Line 104.

A good mind possesses a kingdom.

PROVERB.—*Motto of the Emperor Nerva*; RILEY'S
Dictionary of Classical Quotations, 227.

The first sure symptom of a mind in health,
Is rest of heart, and pleasure felt at home.

DR. YOUNG.—*Night VIII.* Line 923.

The mind is in fault which never escapes from itself.

SMART'S *Horace*.—Book I. Epi. XIV.

MIND.—How fleet is the glance of the mind

Compared with the speed of its flight !

The tempest itself lags behind,

And the swift-winged arrows of light.

COWPER.—Alex. Selkirk, Verse 6.

A monarch clothed with majesty and awe,

His mind his kingdom, and his will his law.

COWPER.—Truth, Line 405.

A mind content both crown and kingdom is.

GREENE.—Song, "Sweet are the Thoughts," last Line.

My mind to me a kingdom is ;

Such perfect joy therein I find,

As far exceeds all earthly bliss

That God or nature hath assign'd :

Though much I want that most would have,

Yet still my mind forbids to crave.

SIR EDMUND DIER.

[See "Reliques of Ancient English Poetry," by Thomas Percy, Lord Bishop of Dromore, Vol. I. Page 307 ; and BYRD's Psalms, Sonnets, &c. The thought is said to be from Seneca ; see the verse in the *Thyestes* : *Mens regnum bona possidet*. Gifford's Ed. of Ben Jonson's Plays, Page 28.]

My mind to me an empire is.

SOUTHWELL.—Look Home.

Man's mind a mirror is.

SOUTHWELL.—Look Home.

Queen. Thou talk'st as if thou wert a king.

K. Henry. Why, so I am in mind.

SHAKSPERE.—King Henry VI., Part III. Act III. Scene 1.

The mind is its own place, and in itself

Can make a heaven of hell, a hell of heaven.

MILTON.—Paradise Lost, Book I. Line 254.

Behold yon pair in strict embraces join'd ;

How like in manners, and how like in mind !

POPE.—The Dunciad, Book III. Line 179.

A mind diseased no remedy can physic—

Here the ship gave a lurch, and he grew sea-sick.

BYRON.—Don Juan, Canto II. Verse 19.

MIND.—He that has treasures of his own
May leave the cottage or the throne,
May quit the globe, and dwell alone

Within his spacious mind.

Locke hath a soul wide as the sea,
Calm as the night, bright as the day,
There may his vast ideas play,
Nor feel a thought confined.

DR. WATTS.—Lyric Poems, To John Locke, Esq.
Verse 2.

When I view my spacious soul,
And survey myself a whole,
And enjoy myself alone,
I'm a kingdom of my own.

DR. WATTS.—Lyric Poems, True Riches.

The voyage of the mind.

COWLEY.—To Colonel Tuke.

The garden of the mind.

TENNYSON.—Ode to Memory, Verse 3.

Upon the threshold of the mind.

TENNYSON.—In Memoriam III. Verse 4.

There is so little to redeem the dry mass of follies and errors from
which the materials of life are composed, that anything to love
or to reverence becomes, as it were, the sabbath for the mind.

E. BULWER LYTTON.—Devereux, Book I. Chap. VI.

In my mind's eye, Horatio.

SHAKSPERE.—Hamlet, Act I. Scene 2.

MINISTER.—Nature too unkind,
That made no medicine for a troubled mind!

BEAUMONT and FLETCHER.—Philaster, Act III.
Scene 1.

1. Canst thou not minister to a mind diseas'd?
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the stuff'd bosom of that perilous stuff,
Which weighs upon the heart?

2. Therein the patient
Must minister to himself.

1. Throw physic to the dogs, I'll none of it.

SHAKSPERE.—Macbeth, Act V. Scene 3.

MINSTREL.—The way was long, the wind was cold,
The minstrel was infirm and old;
His wither'd cheek, and tresses grey,
Seem'd to have known a better day.

WALTER SCOTT.—Introduction to the Last Minstrel.

The last of all the bards was he
Who sung of border chivalry.

WALTER SCOTT.—Ibid. Line 7.

MIRROR.—Who teach the mind its proper force to scan,
And hold the faithful mirror up to man.

LLOYD.—The Actor.

To hold, as 'twere, the mirror up to nature; to shew virtue
her own feature, scorn her own image, and the very age and
body of the time his form and pressure.

SHAKSPERE.—Hamlet, Act III. Scene 2.

MIRTH.—From the crown of his head to the sole of his foot
he is all mirth.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 2.

I have of late (but, wherefore, I know not) lost all my mirth,
foregone all custom of exercises.

SHAKSPERE.—Hamlet, Act II. Scene 2.

Prepare for mirth, for mirth becomes a feast.

SHAKSPERE.—Pericles, Act II. Scene 3.

A merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal.

SHAKSPERE.—Love's Labour's Lost, Act II. Scene 1.

MISCHIEF.—To mourn a mischief that is past and gone,
Is the next way to draw new mischief on.

SHAKSPERE.—Othello, Act I. Scene 3.

MISER.—At length some pity warm'd the master's breast,
('Twas then his threshold first received a guest,)
Slow creaking turns the door with jealous care,
And half he welcomes in the shivering pair.

PARNELL.—The Hermit, Line 97.

MISERY.—Misery makes sport to mock itself.

SHAKSPERE.—King Richard II., Act II. Scene 1.

In misery's darkest cavern known,
His useful care was ever nigh;
Where hopeless anguish pour'd his groan,
And lonely want retired to die.

DR. JOHNSON.—On the death of Mr. Robert Levett,
(Verse 5.)

MISERY.—Misery still delights to trace
Its semblance in another's case.

COWPER.—The Castaway, Verse 10.

'Tis misery enough to be reduc'd
To the low level of the common herd,
Who, born to beggary, envy all above them.

LILLO.—Fatal Curiosity, Act I. Scene 2.

Misery acquaints a man with strange bedfellows.

SHAKSPERE.—The Tempest, Act II. Scene 2.

When a few words will rescue misery out of her distress, I hate
the man who can be a churl of them.

STERNE.—Sentimental Journey, Calais, Line 22.

Misery doth part

The flux of company; anon, a careless herd,
Full of the pasture, jumps along by him,
And never stays to greet him: "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens;
'Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?"

SHAKSPERE.—As You Like It, Act II. Scene 1.

MISFORTUNE.—Ill fortune seldom comes alone.

DRYDEN.—Cymon and Iphigenia.

One woe doth tread upon another's heel,
So fast they follow.

SHAKSPERE.—Hamlet, Act IV. Scene 7.

When one is past, another care we have;
Thus woe succeeds a woe, as wave a wave.

HERRICK.—Hesp., Aphorisms, No. 287.

One sorrow never comes but brings an heir,
That may succeed as his inheritor.

SHAKSPERE.—Pericles, Act I. Scene 4.

When sorrows come, they come not single spies,
But in battalions.

SHAKSPERE.—Hamlet, Act IV. Scene 5.

Experience teaches another lesson, that earthly losses are remedies
for covetousness, while increase in worldly goods rouses and
provokes it.

DR. TRENCH.—The Rich Fool, 322, Notes on the
Parables, Ed. IX.

A wretch's life—broken on misfortune's wheel.

CAMPBELL.—Theodric.

One writ with me in sour misfortune's book.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 3.
(Romeo at the tomb, having just slain Paris.)

MIX.—Mix a short folly, that unbends the mind.

FRANCIS' Horace, Book IV. Ode 12, Line 27.

Mix with your grave designs a little pleasure ;
Each day of business has its hour of leisure.

WEST.—Letter V. in MASON's Life of Gray.

MOCK—MOCKING.—Ruin seize thee, ruthless king !

Confusion on thy banners wait,
Though fann'd by conquest's crimson wing,
They mock the air with idle state.

GRAY.—The Bard, Line 1.

Mocking the air with colours idly spread.

SHAKSPERE.—King John, Act V. Scene 1.

MOCKERY, DELUSION, AND A SNARE.—If it is possible that such a practice as that which has taken place in the present instance should be allowed to pass without a remedy, trial by jury itself, instead of being a security to persons who are accused, will be a delusion, a mockery, and a snare.

LORD DENMAN, C. J.—XL Clarke and Finnely, 351.
O'Connell v. The Queen.

MOCKERY.—And bear about the mockery of woe,
To midnight dances, and the public show.

POPE.—To the Memory of a Lady, Line 57.

MODESTY.—Come thou, whose thoughts as limpid spring
are clear.

To lead the train, sweet Modesty appear ;—
With thee be Chastity, of all afraid,
Distrusting all, a wise suspicious maid ;
Cold is her breast, like flowers that drink the dew,
A silken veil conceals her from the view.

COLLINS.—Eclogue I. Line 53.

Remember that with her clothes a woman puts off her modesty.

HERODOTUS.—See Ramage's Thoughts from Greek
Authors, Page 142. CHAUCER. The wife of Bath,
Prol. Line 6364.

Thy modesty's a flambeau to thy merit.

FIELDING.—Tom Thumb, Act I. Scene 2.

MODULATION.—"Tis not enough the voice be sound and
clear,

"Tis modulation that must charm the ear.

LLOYD.—The Actor.

MOLLIFY.— Now mince the sin,
And mollify damnation with a phrase.

DRYDEN.—The Spanish Friar, Act V. Scene 1.

MONA.—Once hid from those who search the main.

COLLINS.—Ode to Liberty, Line 82.

MONARCH.—Who would not brave the battle-fire—the wreck,

To move the monarch of her peopled deck?

BYRON.—The Corsair, Canto I. Stanza 3.

Monarchs seldom sigh in vain.

SCOTT.—Marmion, Canto V. Stanza 9.

I am monarch of all I survey,

My right there is none to dispute;

From the centre all round to the sea,

I am lord of the fowl and the brute.

COWPER.—Verses on Alexander Selkirk.

MONEY.—If at great things thou would'st arrive,

Get riches first, get health, and treasure heap,

Not difficult, if thou hearken to me:

Riches are mine, fortune is in my hand,

They whom I favour thrive in wealth amain,

While virtue, valour, wisdom, sit in want.

MILTON.—Par. Regained, Book II.

O, what a world of vile ill-favour'd faults,

Looks handsome in three hundred pounds a-year!

SHAKSPERE.—Merry Wives of Windsor, Act III.

Scene 4.

He that wants money, means, and content, is without three good friends.

SHAKSPERE.—As You Like It, Act III.

Scene 2.

My friend, get money; get a large estate

By honest means; but get—at any rate.

FRANCIS' Horace.—Book I. Epi. I. Line 93.

Get place and wealth, if possible, with grace,

If not, by any means get wealth and place.

POPE.—To Bolingbroke, Book I. Epi. I.

Line 103.

MONSIEUR TONSON.—Away he went, and ne'er was hear of more.

COLMAN.—Monsieur Tonson.

MONSTER.—A faultless monster, which the world ne'er saw.

BUCKINGHAM.—Essay on Poetry.

MONUMENT.—I have completed a monument more lasting than brass, and more sublime than the regal elevation of pyramids, which neither the wasting shower, the unavailing north-wind, nor an innumerable succession of years, and the flight of seasons, shall be able to demolish.

HORACE.—Book III. Ode 30, Lines 1—5.

I have now completed a work which neither the anger of Jove, nor fire, nor steel, nor consuming time, will be able to destroy!

OVID.—Meta. Book XV. Line 873.

It deserves with characters of brass
A fortified residence, 'gainst the tooth of time,
And rasure of oblivion.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.
(The Duke to Angelo.)

I made my life my monument.

BEN JONSON.—On Sir Charles Cavendish.

Like the Monument.

DR. JOHNSON.—His answer on being asked how he felt upon the ill success of his tragedy "Irene."
(Croker's Boswell, Page 61.)

When old Time shall lead him to his end,
Goodness and he fill up one monument.

SHAKSPERE.—King Henry VIII., Act II. Scene 1.

If you seek for his monument, look around, *Si monumentum requiris, circumspecte.*

ROBERT MYLNE.—Epitaph on Sir Christopher Wren, in St. Paul's Cathedral.

Wouldst thou behold his monument? look around!

ROGERS.—Italy (Florence), Page 103, Ed. 1830.

MONUMENTS.—Monuments, like men, submit to fate.

POPE.—Rape of the Lock, Canto III. Line 172.

A famous history, to be enroll'd
In everlasting monuments of brass.

SPENSER.—Fairy Queen, Book III. Canto IX.
Verse 50.

Monuments themselves memorials need.

CRABBE.—The Borough, Letter II.; and JUVENAL,
Sat. X. Line 146.

MOON.—Good even, fair moon, good even to thee;
I prithee, dear moon, now show to me
The form and the features, the speech and degree,
Of the man that true lover of mine shall be.

SCOTT.—Heart of Mid-Lothian, Chap. XVII.

MOON.—The full-orb'd moon with her nocturnal ray
Shed o'er the scene a lovely flood of day.

WHEELWRIGHT'S Pindar, Olymp. Ode. X. Line 102.

The sacred Queen of Night,
Who pours a lovely, gentle light,
Wide o'er the dark, by wanderers blest,
Conducting them to peace and rest.

THOMSON.—Ode to Seraphina.

Unmuffle, ye faint stars; and thou fair moon,
That wont'st to love the traveller's benison,
Stoop thy pale visage through an amber cloud
And disinherit Chaos.

MILTON.—Comus. Comus and the Lady.

The moon is in her summer glow.

SCOTT.—Rokeby, Canto I.

My lord, they say, five moons were seen to-night:
Four fixed; and the fifth did whirl about
The other four, in wond'rous motion.

SHAKSPERE.—King John, Act IV. Scene 2.

The dews of summer night did fall;
The moon, sweet regent of the sky,
Silver'd the walls of Cumnor Hall,
And many an oak that grew thereby.

MICKLE.—See Scott's Introduction to Kenilworth.

1. By yonder blessed moon I swear.
2. O, swear not by the moon, the unconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

The moon pull'd off her veil of light,
That hides her face by day from sight,
(Mysterious veil, of brightness made,
That's both her lustre and her shade,)
And in the lantern of the night,
With shining horns hung out her light.

BUTLER.—Hudibras, Part II. Canto I. Line 905.

MOONLIGHT.—How sweet the moonlight sleeps upon this
bank!

Here will we sit—Sit, Jessica.

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

MOOR.—Could you on this fair mountain leave to feed,
And batten on this moor?

SHAKSPERE.—Hamlet, Act III. Scene 4.

MORAL.—He left the name at which the world grew pale,
To point a moral or adorn a tale.

DR. JOHNSON.—Vanity of Human Wishes, Line 221.

Our stage-play has a moral—and, no doubt,
You all have sense enough to find it out.

GAY.—What do Ye Call it? Epilogue.

MORN.— From morn
To noon he fell, from noon to dewy eve.

MILTON.—Paradise Lost, Book I. Line 742.

From morn till night, from night till startled morn.

BYRON.—Childe Harold, Canto I. Stanza 54.

The sun had long since in the lap
Of Thetis taken out his nap,
And, like a lobster boil'd, the morn
From black to red began to turn.

BUTLER.—Hudibras, Part II. Canto II. Line 29.

The morn that lights you to your love.

COLLINS.—Eclogue I. Line 23. (Selim.)

MORNING.—The day begins to break, and night is fled,
Whose pitchy mantle over-veil'd the earth.

SHAKSPERE.—King Henry VI., Part I. Act II.
Scene 2.

The grey-ey'd morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.

Night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards.

SHAKSPERE.—Midsummer Night's Dream, Act III.
Scene 2. (Puck to Oberon.)

The silent hours steal on,
And flaky darkness breaks within the east.

SHAKSPERE.—King Richard III., Act V. Scene 3.

Morn,
Wak'd by the circling hours, with rosy hand
Unbarr'd the gates of light.

MILTON.—Paradise Lost, Book VI. Line 2.

Till down the eastern cliffs afar
Hyperion's march they spy, and glittering shafts of war.

GRAY.—The Progress of Poesy, Stanza II. Line 11.

Or seen her well-appointed star
Come marching up the eastern hill afar.

COWLEY.—Brutus.

MORNING.—Parent of day ! whose beauteous beams of light
Spring from the darksome womb of night.

YALDEN.—Hymn to Morning.

Brown night

Retires : young day pours in apace,

THOMSON.—Summer, Line 51.

Where the morning sun first warmly smote
The open field, and where the unpierced shade
Imbrown'd the noontide bowers.

MILTON.—Paradise Lost, Book IV. Verse 245.
Book IX. Line 1086.

The eye of day looks out

Dim through the haze.

BOWLES.—The Spirit of Discovery, Book I. Line 53.

Gild the brown horror, and dispel the night.

DRYDEN.—The Hind and Panther, Part II. Line 659.

Breaking the melancholy shades of night.

PRIOR.—Love and Friendship.

The meek-ey'd morn appears, mother of dews.

THOMSON.—Summer, Line 47.

When day arises, in that sweet hour of prime.

MILTON.—Paradise Lost, Book V.

See how the morning opes her golden gates,
And takes her farewell of the glorious sun !

SHAKSPERE.—Henry VI., Part III. Act II. Scene 1.

Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountains' tops.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 5.

MORTAL.—He raised a mortal to the skies,
She drew an angel down.

DRYDEN.—Alexander's Feast, last two Lines.
(Timotheus and Cecilia.)

MORTAR.—If he take you in hand, sir, with an argument,
He'll bray you in a mortar.

BEN JONSON.—The Alchemist, Act II. Scene 1.

MOSES.—So Moses the servant of the Lord died there in the
land of Moab, according to the word of the Lord. And he
buried him in a valley in the land of Moab, over against Beth-
peor ; but no man knoweth of his sepulchre unto this day.

DEUTERONOMY.—Chap. xxxiv. Verses 5 and 6.

MOSES.—All [the Jews] know of him is that his body was not left to the birds of the air and the beasts of the field. *For the Lord buried him.*

KINGSLEY.—Parish Sermons, No 18.

MOTES.—The gay motes that people the sunbeams.

MILTON.—Il Penseroso, Line 8.

Like motes dependent on the sunny beam.

HOOD.—Midsummer Fairies, Verse 23.

And dance, as motes in his meridian ray.

DR. YOUNG.—Night VIII. Line 1545.

The whirling motes are seen uprising o'er

The burning sand that glitters on the shore,

Twisting around, across, below, above,

As drawn by some resistless, hidden love :

A fiery column forming in their flight,

And dancing in the beam of broad sun-light.

LAMARTINE.—The Revds. EVANS and SWIFT's transl. of Lamartine's Poem of Jocelyn.

MOTHER.—There is a sight all hearts beguiling—

A youthful mother to her infant smiling,

Who with spread arms and dancing feet,

A cooing voice, returns its answer sweet.

BAILLIE.—Legend of Lady Griseld, Verse 32.

Happy he with such a mother.

TENNYSON.—The Princess, p. 174.

Where yet was ever found a mother

Who'd give her booby for another?

GAY.—Fable III. Line 33.

O wonderful son, that can so astonish a mother !

SHAKSPERE.—Hamlet, Act III. Scene 2.

(To Rosencrantz.)

That would hang us every mother's son.

SHAKSPERE.—Midsummer Night's Dream, Act I. Scene 2.

MOTTO.—Thou shalt write them upon the posts of thy house, and on thy gates.

MOSES.—Deuteronomy, Chap. vi. Ver. 9.

MOULD.—No autumn, nor no age, ever approach

This heavenly piece, which, Nature having wrought,

She lost her needle.

MASSINGER and FIELD.—Fatal Dowry, Act II. Scene 2.

MOULD.—I think Nature hath lost the mould
Where she her shape did take;
Or else I doubt if Nature could
So fair a creature make.

ANONYMOUS.—Gilfillan's Specimens of the less known
British Poets. Vol. I. Page 132.

There camps his son: of all his following
Is none so beauteous: Nature broke the mould
In which she cast him.

ARIOSTO.—The Orlando Furioso, Canto X. Stanza
84. (Rose's Translation.)

Nature, despairing e'er to make the like,
Brake suddenly the mould in which 'twas fashion'd.

MASSINGER.—The Parliament of Love, Act V. Scene
last.

Sighing that Nature formed but one such man,
And broke the die—in moulding Sheridan.

BYRON.—Monody on the Death of R. B. Sheridan.

MOUNTAINS.—The mountains and the hills shall break forth
before you into singing, and all the trees of the field shall clap
their hands.

ISAIAH, Chap. lv. Ver. 12.

For joy, even the unshorn mountains raise their voices to the stars:
now the very rocks, the very groves, resound these notes.

BUCKLEY'S Virgil, Ecl. V. Page 15.

And wave your tops, ye pines,
With every plant, in sign of worship wave!

MILTON.—Paradise Lost, Book V.

MOUSE.—The country mouse stole out from his hiding-place,
and bidding his friend good-bye, whispered in his ear. "Oh,
my good sir, this fine mode of living may do for those who
like it; but give me my barley bread in peace and security,
before the daintiest feast where fear and care are in waiting."

ÆSOP.—Fable 30.

The bumpkin then concludes, Adieu!
This life perhaps agrees with you:
My grove and cave, secure from snares,
Shall comfort me with chaff and tares.

FRANCIS' Horace, Book II. Sat. VI. Line 231.

Give me again my hollow tree,
A crust of bread, and liberty!

POPE.—Sat. VI. last lines.

MOUTH.—I love the sex, and sometimes would reverse
The tyrant's wish, "That mankind only had
One neck, which he with one fell stroke might pierce;"

My wish is quite as wide, but not so bad,
And much more tender on the whole than fierce;

It being (not now, but only while a lad)
That womankind had but one rosy mouth,
To kiss them all at once from north to south.

BYRON.—Don Juan, Canto VI. Stanza 27.

MOUTHS.—He mouths a sentence as curs mouth a bone.

CHURCHILL.—The Rosciad, Line 322.

MULTITUDE.—We too are a multitude.

OVID.—Meta., Book I. Verse 355.

It is the practice of the multitude to bark at eminent men, as
little dogs do at strangers.

SENECA.—Of a Happy Life, Chap. XV.

MURDER.—"Twas not enough
By subtle fraud to snatch a single life;
Puny impiety! whole kingdoms fell
To sate the lust of power: more horrid still,
The foulest stain and scandal of our nature,
Became its boast. *One murder made a villain;
Millions a hero.*

DR. PORTEUS.—Poem on Death.

*One to destroy is murder by the law,
And gibbets keep the lifted hand in awe;
To murder thousands takes a specious name,
War's glorious art, and gives immortal fame.*

DR. YOUNG.—Love of Fame, Satire VII. Line 55.

Laid schemes for death, to slaughter turn'd his heart,
And fitted murder to the rules of Art.

TICKELL.—On the Prospect of Peace.

Murder may pass unpunish'd for a time,
But tardy justice will o'ertake the crime.

DRYDEN.—The Cock and Fox.

Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(After hearing of his Father's ghost.)

For murther, though it have no tongue, will speak
With most miraculous organ.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(Chiding himself for his apathy.)

MURDER.—Murder will out—*that* see we day by day.

CHAUCER.—The Nun's Priests Tale, Line 15,058.

Murther most foul, as in the best it is.

SHAKSPERE.—Hamlet, Act I. Scene 5,

(His Father's ghost to him.)

'Tis of all vices the most contrary

To every virtue, and humanity;

For *they* intend the pleasure and delight,

But *this* the dissolution, of nature.

MARMION.—The Antiquary, Act III. Scene 1.

MURMURS.—With murmurs of soft rills and whispering trees.

GARTH.—The Dispensary, Canto I. Line 84.

As for murmurs, mother, we grumble a little now and then, to be sure. But there's no love lost between us.

GOLDSMITH.—She Stoops to Conquer, Act IV.

(Tony Lumpkin to Mrs. Hardcastle.)

MUSE.—O, for a muse of fire, that would ascend

The brightest heaven of invention.

SHAKSPERE.—King Henry V., Chorus.

MUSIC.—Music has charms to soothe a savage breast,

To soften rocks, or bend a knotted oak.

CONGREVE.—Mourning Bride, Act I. Scene 1.

The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems, and spoils;

The motions of his spirits are dull as night,

And his affections dark as Erebus:

Let no such man be trusted.

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

(Lorenzo to Jessica.)

Of a sweet nature, goat-herd, is the murmuring of yon pine, which tunefully rustles by the fountains: and sweetly too do you play on the pipe.

BANKS' Theocritus, Idyll I. Verse 8.

In some still evening, when the whispering breeze

Pants on the leaves, and dies upon the trees.

POPE.—Pastoral IV. Lines 79, 80.

Thyrsis, the music of that murmuring spring

Is not so mournful as the strains you sing.

POPE.—Pastoral IV. Lines 1, 2; BANKS *supra*.

Sweeter, good shepherd, is thy melody, than yon resounding water pours down from the rock above.

BANKS' Theocritus, Idyll I. Verse 8.

MUSIC.—Nor rivers winding through the vales below,
So sweetly warble, or so sweetly flow.

POPE.—Pastoral IV. Lines 3, 4.

If music be the food of love, play on,
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die.
That strain again;—it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour.

SHAKSPERE.—Twelfth Night, Act I. Scene 1.

Hanging upon her notes like a bee upon a Jessamine flower.

DE QUINCEY.—“Walking Stewart” listening to
Madam Mara singing; Vol. VIII. Page 1.

The murmur that springs
From the growing of grass.

POE.—Al Aaraaf, 105.

[Poe says he met with this idea in an old English tale which he was unable to obtain, and quoted from memory:—“The verie essence, and, as it were, springheade and origine of all music, is the verie pleasaunte sounde which the trees of the forest do make when they growe.”]

The streams with softest sound are flowing,
The grass you almost hear it growing,
You hear it now, if e'er you can.

WORDSWORTH.—The Idiot Boy, Vol. I. 214.

The breath of flowers is farre sweeter in the aire (where it comes and goes like the warbling of musick) than in the hand.

LORD BACON.—Essay on Gardening.

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears.

BYRON.—Don Juan, Canto XV. Stanza 5.

O, pleasant is the welcome kiss
When day's dull round is o'er;
And sweet the music of the step
That meets us at the door.

J. R. DRAKE.

There's music in the dawning morn,
There's music on the twilight cloud,
There's music in the depth of night,
When the world is still and dim,
And the stars flame out in the pomp of light,
Like thrones of the cherubim!

HONE.—Everyday Book, Vol. I. Page 1142, Verse 9.

MUSIC.—Music of the spheres.

SHAKSPERE.—Pericles, Act V. Scene 1.

The stormy music of the drum.

CAMPBELL.—Pleasures of Hope.

Harmony in uproar.

ARBUTHNOT.—A Short Piece of Humour.

I hate that drum's discordant sound,

Parading round, and round, and round.

JOHN SCOTT.—Ode on hearing the Drum.

I was all ear,

And took in strains that might create a soul

Under the ribs of death.

MILTON.—Comus, Scene 1, Line 560

In notes by distance made more sweet.

COLLINS.—Ode on the Passions, Line 60.

Sweetest melodies,

Are those that are by distance made more sweet.

WORDSWORTH.

Where griping griefes the hart would wounde,

And dolefulle dumps the mynde oppresse,

There musicke with her silver-sound

With speede is wont to send redress:

Of troubled mynds, in every sore,

Swete musicke hath a salve in store.

RICHARD EDWARDS.—1 Percy Reliques, Book II.

Page 199.

When Music, heavenly maid, was young,

While yet in early Greece she sung,

The Passions oft, to hear her shell,

Throng'd around her magic cell.

COLLINS.—Ode on the Passions.

MYRTLE.—The myrtle (ensign of supreme command,

Consign'd to Venus by Melissa's hand;)

In myrtle shades oft sings the happy swain,

In myrtle shades despairing ghosts complain;

The myrtle crowns the happy lover's heads,

The unhappy lovers' graves the myrtle spreads.—

Soon must this sprig, as you shall fix its doom,

Adorn Philander's head, or grace his tomb.

DR. JOHNSON.—Written at the request of a gentleman to whom a lady had given a sprig of myrtle.

[*Punch* in his principal illustration, wherein Lord Palmerston stands prominent, usually places a sprig of myrtle in his mouth, as the "ensign," it is presumed, of "supreme command."]

NAME.—Good name in man and woman, dear my lord,
Is the immediate jewel of their souls;
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

SHAKSPERE.—Othello, Act III. Scene 3.

My name is Norval; on the Grampian hills
My father feeds his flocks; a frugal swain,
Whose constant cares were to increase his store,
And keep his only son, myself, at home.
For I had heard of battles, and I long'd
To follow to the field some warlike lord;
And Heav'n soon granted what my sire denied.

HOME.—Douglas, Act II. Scene 1.

Auf.—What is thy name?

Cor.—A name unmusical to Volscian's ears,
And harsh in sound to thine.

SHAKSPERE.—Coriolanus, Act IV. Scene 5.

A Junius Brutus, a Pomponius, or a Julius, or any other rusty
name unwashed by baptism.

DISRAELI.—On ridiculous Titles. (Curiosities of
Lit. Vol. 2, p. 485.)

One crowded hour of glorious life
Is worth an age without a name.

ANONYMOUS.—Quoted by Sir Walter Scott in Old
Mortality, Chap. XXXIV.

NATIONS.—When nations are to perish in their sins,
'Tis in the church the leprosy begins;
The priest, whose office is, with zeal sincere,
To watch the fountain, and preserve it clear,
Carelessly nods and sleeps upon the brink,
While others poison what the flock must drink.

COWPER.—Expostulation, Line 95.

NATURE.—And God said, Let the earth bring forth grass, the
herb yielding seed, and the fruit-tree yielding fruit after his
kind, whose seed is in itself upon the earth, and it was so.

GENESIS, Chap. i. Ver. 11.

Nature the vicar of the Almighty Lord.

CHAUCER.—Assembly of Fools, Line 379.

Knowing that nature never did betray
The heart that loved her.

WILLIAM WORDSWORTH.—Tintern Abbey.

NATURE.—All of these, and all I see,
Should be sung, and sung by me:
They speak their Maker as they can,
But want, and ask, the tongue of man.

PARNELL.—Hymn to Contentment, Line 71.

Nothing in nature, much less conscious being,
Was e'er created solely for itself.

DR. YOUNG.—Night IX. Line 706.

For whatsoever she produces (I am not speaking only of animals,
but even of those things which have sprung from the earth in
such a manner as to rest on their own roots), she designed it to
be perfect in its respective kind.

YONGE'S Cicero.—Tusculan Disp. Book V. Div. 13.

Wise nature by variety does please,
Clothes differing passions in a differing dress.

DRYDEN.—Translation of Boileau's Poetry, Canto III.
Tragedy.

Where order in variety we see,
And where, though all things differ, all agree.

POPE.—Windsor Forest, Line 15.

Heaven to mankind impartial we confess,
If all are equal in their happiness;
But mutual wants this happiness increase,
All nature's difference keeps all nature's peace.

POPE.—Essay on Man, Epi. IV. Line 53.

Extremes in nature equal ends produce.

POPE.—Epi. II. Line 205.

Extremes in nature equal good produce,
Extremes in man concur to general use.

POPE.—Moral Essays, Epi. III. Line 161.

Eye nature's walks, shoot folly as it flies,
And catch the manners living as they rise.

POPE.—Essay on Man, Epi. I. Line 13.

Look nature through, 'tis neat gradation all.

DR. YOUNG.—Night VI. Part I. Line 714.

Nature and Wisdom never are at strife.

JUVENAL.—Sat. XIV. Line 321. (Gifford.)

No blank, no trifle, nature made, or meant.

DR. YOUNG.—Night II. Line 81.

Read nature; nature is a friend to truth.

DR. YOUNG.—Night IV. Line 702.

NATURE.— Who can paint
Like nature? can imagination boast,
Amid its gay creation, hues like hers?
Or can it mix them with that matchless skill,
And lose them in each other, as appears
In every bud that blows?

THOMSON'S Seasons.—Spring.

Nature hath fram'd strange fellows in her time.

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.

To read and write comes by nature.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 3. (Dogberry to second Watchman.)

Garters and stockings come by nature.

BEAUMONT and FLETCHER.—Cupid's Revenge, Act I.
Scene 4.

Nature, through all her works, in great degree,
Borrows a blessing from variety.

CHURCHILL.—Apology.

Not without art, but yet to nature true.

CHURCHILL.—The Rosciad, Line 699.

Breathing nature lives in every line:
Chaste and subdued.

COLLINS.—Epi. to Sir Thos. Hanmer, Line 112.

All things are artificial, for
Nature is the art of God.

SIR THOS. BROWNE.—Religio Medici.

The course of nature is the art of God.

DR. YOUNG.—Night IX. Line 1269.

I have thought some of nature's journeymen had made men
and not made them well, they imitated humanity so
abominably.

SHAKSPERE.—Hamlet, Act III. Scene 2.

NAVY.—The Royal Navy of England has ever been its greatest
defence and ornament; it is its ancient and natural strength;
the floating bulwark of the island; an arm moreover from which
however strong and powerful, no danger can ever be apprehend-
ed to liberty, and accordingly it has been assiduously cultivated
even from the earliest ages.

BLACKSTONE.—Commentaries by Broom and Hadley,
Vol. I. Page 500.

NECESSITY.—Necessity—thou best of peacemakers,
As well as surest prompter of invention.

SCOTT.—Peveril of the Peak, Chap. XXVI.

Necessity invented stools,
Convenience next suggested elbow-chairs,
And luxury the accomplish'd sofa last.

COWPER.—The Task, Book I. Line 86.

1. She must lie here on mere necessity.

2. Necessity will make us all forsworn.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.

Necessity's sharp pinch.

SHAKSPERE.—King Lear, Act II. Scene 4.

I'll rather dwell in my necessity.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.

Orpheus, who found no remedy,
Made virtue of necessity.

KING.—Orpheus and Eurydice, Line 193.

To maken virtue of necessity.

CHAUCER.—The Knight's Tale, Line 3044.

Are you content to be our general?

To make a virtue of necessity,

And live, as we do, in this wilderness?

SHAKSPERE.—Two Gentlemen of Verona, Act IV.
Scene 1.

NECK.—A lover forsaken

A new love may get;

But a neck that's once broken

Can never be set

WALSH.—The Despairing Lover.

NEEDLE.—Nor peace nor ease the heart can know,

Which, like the needle, true,

Turns at the touch of joy or woe,

But, turning, trembles too.

MRS. GREVILLE.—A Prayer for Indifference,
Verses 5, 6.

And the touch'd needle trembles to the pole.

POPE.—Temple of Fame, Line 431.

True as the needle to the pole,

Or as the dial to the sun.

BARTON BOOTH.—Song.

NEEDLE.—True as the dial to the sun,
Although it be not shined upon.

BUTLER.—Hudibras, Canto II. Part III. Line 175.

NEGROES.—We've scrubb'd the negroes till we've nearly
kill'd 'em,
And finding that we cannot wash them white,
We mean to gild 'em.

THOS. HOOD.—A Black Job, last Verse.

NEITHER.—Neither the praise nor the blame is our own.

COWPER.—From a Letter to Mr. Newton, Verse 6.

Neither here nor there.

SHAKSPERE.—Othello, Act IV. Scene 3.

But with some folks, 'tis labour lost to strive,
A reasoning mule will neither lead nor drive.

MALLET.—Epilogue to "The Brothers."

NETTLE.—Tender-handed, stroke a nettle,
And it stings you for your pains ;
Grasp it like a man of mettle,
And it soft as silk remains.

'Tis the same with common natures ;
Use 'em kindly, they rebel ;
But be rough as nutmeg-graters,
And the rogues obey you well.

AARON HILL.—(*Elegant Extracts.*)

I have touch'd a nettle, and stung myself.

TUKE.—Adventures of Five Hours, Act I. Scene 1.

The earth produces wholesome and unwholesome plants ; the rose
is found often next to the nettle.

OVID.—Remedy of Love, Line 45.

NEVER.—Never wedding, ever wooing,
Still a lovelorn heart pursuing,
Read you not the wrong you're doing
In my cheek's pale hue ?
All my life with sorrow strewing ;
Wed, or cease to woo.

CAMPBELL.

And still be doing, never done.

BUTLER.—Hudibras, Part I. Canto I. Line 204.

Never ending, still beginning.

DRYDEN.—Alexander's Feast, Verse 5.

Always filling, never full.

COWPER.—To Rev. W. BULL, Line 73.

NEVER.—Ever reading, never to be read !

POPE.—The Dunciad, Book III. Line 194.

Ever learning, and never able to come to the knowledge of the truth.
2 TIMOTHY, Chap. iii. Ver. 7.

Still ending, and beginning still.

COOPER.—The Task, Book III. Line 627.

NEVER MET.—Never met, or never parted,
We had ne'er been broken-hearted.

BURNS.—Ae fond Kiss, Verse 2.

Ne'er to meet, or ne'er to part, is peace.

DR. YOUNG.—Night V. Line 1058.

NEW.—Nothing is new ; we walk where others went ;
There's no vice now but has its precedent.

HERRICK.—Hesperides, Aphorism 213.

For out of the old fields as men saith,
Cometh all this new corn from year to year,
And out of old books, in good faith,
Cometh all this new science that we lere.

CHAUCER.—Assembly of Fooles, Line 22.

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

POPE.—On Criticism, Line 335.

New subjects are not easily explain'd,
And you had better choose a well-known theme
Than trust to an invention of your own.

ROSCOMMON.—Horace's Art of Poetry.

NEW-YEAR'S DAY.—This is a day, in days of yore,
Our fathers never saw before :
This is a day, 'tis one to ten,
Our sons will never see again.

FIELDING.—The Historical Register for 1736. Act I.
Scene 1.

NEWS.—The first bringer of unwelcome news
Hath but a losing office.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 1.

Evil news rides post, while good news bates.

MILTON.—Samson Agonistes.

Here comes Monsieur Le Beau, with his mouth full of news.

SHAKSPERE.—As You Like It, Act I. Scene 2.

NEWS.—News, the manna of a day.

GREEN.—The Spleen, Line 169.

But are you sure the news is true?

And are you sure he's weel?

Is this a time to think o' wark?

Ye jauds fling by your wheel.

For there's nae luck about the house,

There's nae luck at a',

There's nae luck about the house,

When our gudeman's awa.

MICKLE.—The Mariner's Wife, Verse 1.

NEWSMAN.—He comes, the herald of a noisy world,

With spatter'd boots, strapp'd waist, and frozen locks;

News from all nations lumbering at his back.

COWPER.—The Task, Book IV. Line 5.

He whistles as he goes, light-hearted wretch,

Cold and yet cheerful: messenger of grief

Perhaps to thousands, and of joy to some,

COWPER.—The Task, Book IV. Line 12.

NEWSPAPER.—Every editor of newspapers pays tribute to the Devil.

LA FONTAINE.—Ramage's Thoughts from the French, 109.

NEWTON, SIR ISAAC.—Nature and nature's laws lay hid in night:

God said, Let Newton be! and all was light.

POPE.—Epitaph for Sir Isaac.

Nature herself

Stood all subdued by him, and open laid

Her every latent glory to his view.

THOMSON.

He also fix'd our wand'ring queen of night,

Whether she wanes into a scanty orb,

Or, waxing broad, with her pale shadowy light

In a soft deluge overflows the sky.

THOMSON.

NICE.—Dismiss poor Harry! he replies:

Some people are more nice than wise.

COWPER.—Mutual Forbearance.

NIGHT.—The bright light of the sun fell into the ocean, drawing dark night over the fruitful earth.

BUCKLEY's Homer.—The Iliad, Book VIII. Page 148. *RILEY's Ovid.*—The Metamorphoses, Book XV. Page 518.

NIGHT.—Night, sable goddess ! from her ebon throne
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world.

DR. YOUNG.—Night I. Line 18; Night IX. Line 551;
Night IX. Line 563.

Night, whose sable hand
Hangs on the purple skirts of flying day.

DYER.—The Fleece, Book II.

Night hangs heavy on the lids of day.

CRAWSHAW.—Sospetto D'Herode, Verse 64.

When the sun sets, who doth not look for night ?

SHAKSPERE.—King Richard III., Act II. Scene 3.
(Third Citizen.)

Earth, turning from the sun, brings night to man.

DR. YOUNG.—Night IX. Line 2011.

Now began

Night with her sullen wings to double-shade
The desert; fowls in their clay nests were couch'd,
And now wild beasts came forth, the woods to roam.

MILTON.—Par. Reg., Book I. last Line but four.

When night bids sleep,
Sweet nurse of nature, o'er the senses creep.

CHURCHILL.—Gotham, Book III.

What hath night to do with sleep ?

MILTON.—Comus, Line 122.

Most glorious night ! Thou wert not sent for slumber !

BYRON.—Childe Harold, Canto III. Stanza 93.

There's husbandry in heaven,
Their candles are all out.

SHAKSPERE.—Macbeth, Act II. Scene 1.
(Banquo to Fleance.)

Making night hideous.

SHAKSPERE.—Hamlet, Act I. Scene 4. (Soliloquy.)
POPE.—The Dunciad, Book III. Line 166.

Man, turning from his God, brings endless night.

DR. YOUNG.—Night IX. Line 2012

The night is long that never finds the day.

SHAKSPERE.—Macbeth, Act IV. Scene 3.
(Malcolm.)

This sacred shade and solitude, what is it ?

'Tis the felt presence of the Deity.

Few are the faults we flatter when alone :

By night an atheist half believes a God.

DR. YOUNG.—Night V. Line 171.

NIGHT.—For in the darkest of the black abode
There's not a devil but believes a God.

DE FOE.—The Storm.

The night, to me, of shrieking sorrow !
The night, to him, that had no morrow.

CAMPBELL.—O'Connor's Child, Stanza 9.

The night comes on that knows not morn.

TENNYSON.—Mariana in the South, last verse.

Was I deceived, or did a sable cloud
Turn forth her silver lining on the night ?

MILTON.—Comus, Line 221

So pass'd the anxious night away,
And welcome was the peep of day.

SCOTT.—Last Minstrel, Canto III. Verse 31.

NIGHTINGALE.—Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy.

MILTON.—Il Penseroso. ROGERS.—Human Life.

I prefer the nightingale herself.

PHILIP OF MACEDON.—Article on Imitations, Disraeli's
Cur. of Lit. Vol. I. Page 69.

NO.—No more of that, Hal, an' thou lovest me.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4.

NOBILITY.—Let wealth and commerce, laws and learning, die,
But leave us still our old nobility.

LORD JOHN MANNERS.—England's Trust, Part III.
Line 227.

As the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 3.

NOBLE.—Oh, what a noble mind is here o'erthrown !
The glass of fashion and the mould of form,
The observ'd of all observers ! quite, quite, down !

SHAKSPERE.—Hamlet, Act III. Scene 1.

Oh ! what a noble heart was here undone,
When science self destroy'd her favourite son.

BYRON.—English Bards ; on Kirke White.

A noble soul is like a ship at sea,
That sleeps at anchor when the ocean's calm.

BEAUMONT and FLETCHER.—Honest Man's Fortune.

NOBLE.—Better not be at all,
Than not be noble.

TENNYSON.—The Princess, Page 34.

Howe'er it be, it seems to me,
'Tis only noble to be good.

TENNYSON.—Lady Clara de Vere, Verse 7.

And to be noble we'll be good.

J. G. Cooper.—Winifreda.

NONSENSE.—A little nonsense now and then
Is relish'd by the best of men.

ANONYMOUS.

Nonsense and noise will oft prevail,
When honour and affection fail.

LLOYD.—Letter on Rhymes, near the end.

To varnish nonsense with the charms of sound.

CHURCHILL.—The Apology, Line 219.

To make nonsense more pompous, and furbelow bad poetry with
good printing.

PRIOR.—To Swift, May 1, 1718.

And blushes on her injured stage to see
Nonsense well tuned, and sweet stupidity.

TICKELL.—To Mr. Addison.

NOON.—The insect youth are on the wing,
Eager to taste the honied spring,
And float amid the liquid noon.

GRAY.—Ode on the Spring, Stan. III. Line 5.

Swim through the serene summer sky.

BUCKLEY'S Virgil.—Georgics, Book IV. Line 60.

O lovely babe ! what lustre shall adorn
Thy noon of beauty, when so bright thy morn !

BROOME.—Birth-day of Trefusis.

But ere the noon of day, in fiery gleams,
He darts the glory of his blazing beams.

BROOME.—Chap. xliii. of Ecclesiasticus.

When to the noon of life we rise,
The man grows elegant in vice.

BROOME.—Melancholy.

Borrow Cynthia's silver white,
When she shines at noon of night,
Free from clouds to veil her light.

HUGHES.—The Picture.

NOON.—He chased the hornet in his mid-day flight,
And brought her glow-worms in the noon of night.

TICKELL.—Kensington Garden.

About the noon of night.

BEN JONSON.—*Sejanus*, Act V. Scene 6.

It was evening here,
But upon earth the very noon of night.

DANTE.—*Purgatorio*, Canto XV. Line 5.
(Wright's Translation.)

NOR.—Nor wife, nor children, more shall he behold;
Nor friends, nor sacred home.

THOMSON.—*Winter*.

NORTH.—Ask where's the north? at York, 'tis on the Tweed;
In Scotland, at the Orcades; and there
At Greenland, Zembla, or the Lord knows where.

POPE.—*Essay on Man*, Epi. II. Line 222.

NOT.—Not unto us, O Lord! not unto us, but unto thy name,
give glory.

PSALM CXV. Ver. 1, "Give the praise," Prayer-Book
version.

O God! thy arm was here,
And not unto us, but to thy arm alone,
Ascribe we all.

SHAKSPERE.—*King Henry V.*, Act IV. Scene 8.
(After the battle.)

NOTE.—I'll note you in my book of memory.

SHAKSPERE.—*King Henry VI.*, Part I. Act II.
Scene 4. (*Plantagenet* to *Somerset*.)

When found, make a note of.

DICKENS.—*Captain Cuttle*, in "*Dombey and Son*."
Ch. 15.

Note this before my notes.
There's not a note of mine that's worth the noting.

SHAKSPERE.—*Much Ado About Nothing*, Act II.
Scene 3. (*Balthazar* to *Don Pedro*.)

I will make a prief of it in my note-book.

SHAKSPERE.—*Merry Wives of Windsor*, Act I.
Scene 1. (*Sir Hugh Evans*.)

NOTES.—In notes, with many a winding bout
Of linked sweetness, long drawn out.

MILTON.—*L'Allegro*, Line 139.

NOTES.—Such notes as, warbled to the string,
Drew iron tears down Pluto's cheek,
And made hell grant what love did seek!

MILTON.—*Il Penseroso*, Line 106.

NOTHING.—When I told you
My state was nothing, I should then have told you
That I was worse than nothing.

SHAKSPERE.—*Merchant of Venice*, Act III. Scene 2.
(Bassanio to Portia.)

Gratiano speaks an infinite deal of nothing.

SHAKSPERE.—*Merchant of Venice*, Act I. Scene 1.
(Bassanio to Antonio.)

Narcissus is the glory of his race;
For who does nothing with a better grace?

DR. YOUNG.—*Love of Fame*, Sat. IV. Line 85.

Nothing! thou elder brother e'en to shade.

ROCHESTER.—*Poem on Nothing*.

He answered nothing.

ST. MATTHEW, Chap. xxvii. Ver. 12.

O mighty nothing! unto thee,
Nothing, we owe all things that be;
God spake once when he all things made,
He saved all when he nothing said,
The world was made of nothing then;
'Tis made by nothing now again.

CRASHAW.—*Steps to the Temple*.

Nothing but a night not to be seen,
Was seen by us.

HABINGTON.—*The Queen of Arragon*, Act V. Scene 1.

The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.

SHAKSPERE.—*Winter's Tale*, Act I. Scene 2.
(Leontes to Camillo.)

Nothing in his life
Became him like the leaving it.

SHAKSPERE.—*Macbeth*, Act I. Scene 4.
(Malcolm to Duncan.)

Thus synods oft concern for faith conceal,
And for important nothings shew a zeal.

GARTH.—*Dispensary*, Canto I. Line 71.

Who nothing has to lose, the war bewails;
And he who nothing pays, at taxes rails.

CONGREVE.—*Poem on Pleasing*.

NOUN.—Noun substantives propped up by random epithets.

DISRAELI.—Curiosities of Literature, Vol. III. Page 1.
(On Local Descriptions.)

NOVELS.—The new novel is sought more eagerly, and devoured more greedily, than the New Testament.

GUTHRIE.—The Gospel in Ezekiel, Chap. XV. Page 307.

NOW.—Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lower'd upon our house
In the deep bosom of the ocean buried.

SHAKSPERE.—Richard III. Act I. Scene 1.
(Gloster on his own deformities.)

All thoughts of her are in your goodness buried.

MASSINGER.—Duke of Florence, Act V. Scene 3.

Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud-hissing urn
Throws up a steamy column, and the cups,
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in.

COWPER.—The Task, Book IV. Line 36.

Now up, now down, as bucket in a well.

CHAUCER.—Vol. I., The Knight's Tale, Line 1535.

Behold, now is the accepted time, now is the day of salvation.

ST. PAUL, 2nd Corinthians, Chap. vi. Ver. 2.

NUMBERS.—As yet a child, nor yet a fool to fame,
I lisp'd in numbers, for the numbers came.

POPE.—Prol. to Sat. To Arbuthnot, Line 127.

NUNNERY.—Get thee to a nunnery.

SHAKSPERE.—Hamlet, Act III. Scene 1.
(To Ophelia.)

NURSED.—Nursed in whirling storms,
And cradled in the winds.

KIRKE WHITE.—Ode to a Primrose.

NURSING.—While we sit bousing at the nappy,
And gettin' fu' and unco happy,
We think na on the lang Scots miles,
The mosses, waters, slaps, and stiles,
That lie between us and our hame,
Whar sits our sulky, sullen dame,
Gath'ring her brows like gath'ring storm,
Nursing her wrath to keep it warm.

BURNS.—Tam O'Shanter, Line 5.

NUT-BROWN MAID.—HALL's British Ballads, A.D. 1847;
and a poem by PRIOR.

Merry swains, who quaff the nut-brown ale,
And sing, enamour'd, of the nut-brown maid.

BEATTIE.—The Minstrel, Book I. Verse 44. Line 1.

OAK.—Thou wast a bauble once, a cup and ball,
Which babes might play with.

COWPER.—Yardley Oak, Line 17.

The oak, when living, monarch of the wood;
The English oak, which, dead, commands the flood.

CHURCHILL.—Gotham, Book I. Line 303.

A sturdy oak, which nature forms
To brave a hundred winters' storms,
While round its head the whirlwinds blow,
Remains with root infix'd below :
When fell'd to earth, a ship it sails
Through dashing waves and driving gales;
And now at sea, again defies
The threat'ning clouds and howling skies.

HOOLE's Metastasio, Adrian in Syria, Act I. Scene 3.

The monarch oak, the patriarch of the trees,
Shoots rising up, and spreads by slow degrees:
Three centuries he grows, and three he stays
Supreme in state; and in three more decays.

DRYDEN.—Palamon and Arcite, Line 1058.

OATH.—He that imposes an oath makes it,
Not he that for convenience takes it.

BUTLER.—Hudibras, Part II. Canto II. Line 377.

You would seek to unsphere the stars with oaths.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Hermione to Polixenes.)

Another, with a bloody flux of oaths,
Vows deep revengé.

QUARLES.—Book I. No. 8, Line 9.

They fix attention, heedless of your pain,
With oaths like rivets forced into your brain;
And even when sober truth prevails throughout,
They swear it till affirmance breeds a doubt.

COWPER.—Conversation, Line 63.

1. You make no scruple of an oath then ?

2. Fie, Sir ! 'tis out of my indentures.

MASSINGER.—The Renegado, Act I. Scene 1.
(Vitelli and Gazet.)

OBEDIENCE.—I shall in all my best obey you, madam.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(To his Mother.)

I needs must yield to your goddess' commands,
Indignant though I be—for so 'tis best ;
Who hears the gods, of them his prayers are heard.

HOMER.—The Iliad, Book I. Line 256. (Lord Derby.)

My vow'd obedience, what it can, shall bear,
But oh ! my heart's a woman, and I fear.

ROWE.—Lucan's Pharsalia, Book V. Line 1122.

(Cornelia to Pompey.)

OBJECTION.—Objection !—Let him object if he dare !

SHERIDAN.—The Rivals, Act I. Scene 2.

*OBSCUR*E.—And through the palpable obscure find out
His uncouth way.

MILTON.—Paradise Lost, Book II. Line 406.

Such as I oft have chaunced to espy
Lost in the dreary shades of dull obscurity.

SHENSTONE.—The Schoolmistress, Verse 1.

OBSERVATION.—Let Observation, with extensive view,
Survey mankind from China to Peru ;
Remark each anxious toil, each eager strife,
And watch the busy scenes of crowded life.

DR. JOHNSON.—Vanity of Human Wishes, Line 1.

For he is but a bastard to the time,
That doth not smack of observation.

SHAKSPERE.—King John, Act I. Scene 1.

(The Bastard's soliloquy.)

OBSERVE.—I do observe you now of late :
I have not from your eyes that gentleness,
And show of love, as I was wont to have :
You bear too stubborn and too strange a hand
Over your friend that loves you.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

(Cassius to Brutus.)

The truth you speak doth lack some gentleness,
And time to speak it in : you rub the sore
When you should bring the plaster.

SHAKSPERE.—The Tempest, Act II. Scene 1.

(Gonzalo to Sebastian.)

The glass of fashion and the mould of form,
The observ'd of all observers !

SHAKSPERE.—Hamlet, Act III. Scene 1.

(Ophelia, after her interview with him.)

OCCASION.—Let me not let pass
Occasion, which now smiles.

MILTON.—Paradise Lost, Book IX. Line 479.

OCEAN.—Hear old ocean roar!

DR. YOUNG.—Last Day, Book I. Line 34.

The storm is up ; the anchor spring,
And man the sails, my merry men ;
I must not lose the carolling
Of ocean in a hurricane.

GEORGE GRAY.—(Quoted by the Rev. G. Gilfillan
in the Life of Falconer, in his edition of the
British Poets.)

And I have loved thee, ocean ! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward : from a boy
I wanton'd with thy breakers—they to me
Were a delight ; and if the fresh'ning sea
Made them a terror—'twas a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here.

BYRON.—Childe Harold, Canto IV. Stanza 184.

[From the above source I have culled the following remarkable coincidences between this Gray and the preceding quotation from Byron :—]

G. GRAY.

BYRON.

<i>My soul mates with the mountain</i>	<i>I have loved thee, ocean, and was</i>
<i>storm ;</i>	<i>as a child of thee,</i>
<i>I'll bid him welcome, clap his</i>	<i>And laid my hand upon thy</i>
<i>mane,</i>	<i>mane.</i>
<i>And hug his breakers to my</i>	<i>My joy was on thy breast to be</i>
<i>breast.</i>	<i>borne. I wanton'd with thy</i>
	<i>breakers.</i>

ODOUR.—Square built, hearty, and strong, with an odour of
ocean about him.

LONGFELLOW.—Miles Standish. (The sailing of
the May Flower.)

And ocean with the brine on his grey locks.

SHELLEY.—The Witch of Atlas, Stanza 10.

Breathing of the sea.

TENNYSON.—Audley Court, Line 8.

OFF.—Off goes his bonnet to an oyster wench.

SHAKSPERE.—King Richard II., Act I. Scene 4.
(The King to Aumerle with reference to
Bolingbroke.)

OFF.—Off with his head ! so much for Buckingham.

COLLEY CIBBER.—Altered by him from Shakspeare.

For Somerset, off with his guilty head !

SHAKSPERE.—King Henry VI., Part III. Act V.
Scene 5. (King Edward.)

1. If they have done this deed, my noble lord.

2. If !—thou protector of this damned strumpet,
Talk'st thou to me of ifs ?—Thou art a traitor :—
Off with his head !

SHAKSPERE.—King Richard III., Act III. Scene 4.
(Gloster to Hastings.)

OFFENCE.—All's not offence that indiscretion finds.

SHAKSPERE.—King Lear, Act II. Scene 4.
(Goneril to her Father.)

At every trifle scorn to take offence,
That always shews great pride or little sense.

POPE.—On Criticism, Line 386.

Every offence is not a hate at first.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

Oh, my offence is rank, it smells to heaven !

SHAKSPERE.—Hamlet, Act III. Scene 3.
(The King's soliloquy.)

What dire offence from amorous causes springs ;
What mighty contests rise from trivial things !

POPE.—Rape of the Lock, Line 1.

Evil events from evil causes spring.

ARISTOPHANES.—Ramage's Thoughts from Greek
Authors.)

OFFEND.—Forgive me, sir, if I in this offend.

CONGREVE.—Mourning Bride, Act I. Scene 2.

Harsh words, though pertinent, uncouth appear ;
None please the fancy who offend the ear.

GARTH.—The Dispensary, Canto IV. Line 204.

Who fears t' offend takes the first step to please.

CIBBER.—Love in a Riddle, Act I.

OFFICE.—I do not like the office.

SHAKSPERE.—Othello, Act III. Scene 3.
(Iago to the Moor.)

OFT.—Oft has it been my lot to mark
A proud, conceited, talking spark,
With eyes that hardly served at most
To guard their master 'gainst a post ;
Yet round the world the blade has been,
To see whatever could be seen.

MERRICK.—The Chameleon.

OIL.—Whence is thy learning? hath thy toil
O'er books consumed the midnight oil?

GAY.—Shepherd and Philosopher, Line 15 ; GAY'S
Trivia, Book II. Line 558 ; SHENSTONE, Elegy XI.
Verse 7 ; COWPER, Retirement ; LLOYD, On
Rhyme, and Author and Friend.

OLD.—I saw that time of life begin
When every man, the port approaching, ought
To coil the ropes, and take the canvas in.

DANTE.—Inferno, Canto XXVII. Line 79.
(Wright's Translation.)

The good mariner, when he draws near the port, furls his sails,
and enters it softly ; so ought we to lower the sails of our
worldly operations, and turn to God with all our heart and
understanding.

DANTE.—Convito, Trat. 4, 28. (Note by Mr.
WRIGHT.)

Old age came creeping in the peaceful gown,
And civil functions weigh'd the soldier down.

ROWE'S Lucan, Book I. Line 245.

Still seem'd he to possess and fill his place,
But stood the shadow of what once he was.

IBID.—Line 256.

Old age, a second child, by nature curs'd,
With more and greater evils than the first,
Weak, sickly, full of pains ; in every breath
Railing at life, and yet afraid of death.

CHURCHILL.—Gotham, Book I.

An old age serene and bright,
And lovely as a Lapland night,
Shall lead thee to thy grave.

WORDSWORTH.—(To a Young Lady.)

Old as I am, for ladies' love unfit,
The power of beauty I remember yet,
Which once inflam'd my soul, and still inspires my wit.

DRYDEN.—Cymon and Iphigenia, Line 1.

OLD.—What though his hair be gray, he is not old in mind.

PLAUTUS.—Miles Gloriosus, Act III. Scene 1.

An old man, broken with the storms of state,
Is come to lay his weary bones among ye;
Give him a little earth for charity!

SHAKSPERE.—King Henry VIII., Act IV. Scene 2.
(Griffith on Wolsey's death.)

In wretchedness grown old.

CONGREVE.—Priam's Lamentation.

Old John of Gaunt, time-honour'd Lancaster.

SHAKSPERE.—King Richard II., Act I. Scene 1.
(The King to his Uncle.)

An old man is twice a child.

SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet speaking of Polonius.)

Old ladies who have flirted with our fathers, always seem to claim
a sort of property in the sons.

BULWER LYTTON.—Devereux, Book V. Chap. IV.

OLYMPUS.—And all Olympus to the centre shook.

POPE.—The Iliad, Book I. Line 687.

ONE.—One touch of nature makes the whole world kin.

SHAKSPERE.—Troilus and Cressida, Act III. Scene 3.
(Ulysses to Achilles.)

Some touch of nature's genial glow.

SCOTT.—Lord of the Isles, Canto III. Verse 14.

I have been reasoning all my life, and find that all argument will
vanish before one touch of nature.

COLMAN.—The Poor Gentleman, Act V. Scene 1.

One hand the pen, and one the sword employ'd.

CAMOENS.—The Lusiad, Book VII. near the end.

Whilst his sword is in his hand, his pen must be in his cockade;
he must be as expert at fractions as at assaults.

MRS. COWLEY.—Who's the Dupe? Act I. Scene 1.

One after one, the lords of time advance,
Here Stanley meets,—how Stanley scorns the glance!
The brilliant chief, irregularly great,
Frank, haughty, rash,—the Rupert of debate.

BULWER LYTTON.—The New Timon, Part I.
Stanza 6.

ONSET.—Good onset bodes good end.

SPENSER.—Fairly Queen, Canto VI. Verse 23.
(On Mutability.)

OPINION.—Pray, sir, what's your opinion of affairs in general?

KENNEY.—Raising the Wind, Act I. Scene 1.

Opinion! which on crutches walks,
And sounds the words another talks.

LLOYD.—The Poet. Line 55.

Fish not with this melancholy bait
For this fool gudgeon, this opinion.

SHAKSPERE.—The Merchant of Venice, Act I.
Scene 1.

Opinion, that great fool, makes fools of all.

FIELD.—To Mr. John Fletcher.

A plague of opinion! a man may wear it on both sides, like a
leathern jerkin.

SHAKSPERE.—Troilus and Cressida, Act III. Scene 3.
(Thersites to Achilles.)

We will proceed no further in this business:—
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

SHAKSPERE.—Macbeth, Act I. Scene 7.

OPPOSED.—Equally to God and truth opposed;
Opposed as darkness to the light of heaven.

POLLOK.—The Course of Time, Book III.

ORACLE.—I am Sir Oracle,
And when I ope my lips let no dog bark!

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.

ORATOR.—I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That loves my friend.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Anthony to the Citizens.)

ORDER.—Order is heaven's first law; and this confest,
Some are, and must be, greater than the rest,
More rich, more wise; but who infers from hence
That such are happier, shocks all common sense.

POPE.—Essay on Man, Epi. IV. Line 49.

Take but degree away, untune that string,
And, hark, what discord follows!

SHAKSPERE.—Troilus and Cressida, Act I. Scene 3.

ORDER.—The heavens themselves, the planets, and this centre,
Observe degree, priority, and place,
Insisture, course, proportion, season, form,
Office, and custom, in all line of order.

SHAKSPERE.—Troilus and Cressida, Act I. Scene 3.

ORISONS.—In thy orisons be all my sins remember'd.

SHAKSPERE.—Hamlet, Act III. Scene 1.

ORTHODOX.—And prove their doctrine orthodox
By apostolic blows and knocks.

BUTLER.—Hudibras, Part I. Canto I. Line 199.

ORTHOGRAPHY.—But above all, Sir Anthony, she should be
mistress of *orthodoxy*, that she might not mis-spell, and mis-
pronounce words so shamefully, as girls usually do ; and likewise
that she might *reprehend* the true meaning of what she is say-
ing. This, Sir Anthony, is what I would have a woman know ;
—and I don't think there is a *superstitious* article in it.

SHERIDAN.—The Rivals, Act I. Scene 2.

[Sheridan seems to have been stealing a trifle from the Dean of St. Patrick's "Tripos," where in Act III, Sir Michael Creagh and another Alderman enter, and the latter says, "but take me along with you; you *reprehend* me not; they say he carried books on his back."]

Away with punctilios and orthography, I serve the good Duke of Norfolk.

ANONYMOUS.—The Merry Devil of Edmonton.

OUT.—Out of the abundance of the heart the mouth speaketh.

ST. MATTHEW, Chap. xii. Ver. 34;

ST. LUKE, Chap. vi. Ver. 45.

As the disposition of a man's mind is, so is the man: such as the man is, such will be his discourse: his actions will correspond with his discourse, and his life with his actions.

YONGE'S Cicero.—Tusculan Disp. Book V. Div. 16.

Out, damned spot! out, I say.

SHAKSPERE.—Macbeth, Act V. Scene 1.

Out, out, brief candle!

SHAKSPERE.—Macbeth, Act V. Scene 5.

Out of my door, you witch!

SHAKSPERE.—Merry Wives of Windsor, Act IV.
Scene 2; FORD.—The Witch of Edmonton,
Act II. Scene 1.

Out of mind when out of view,

GAY.—The Quidnunk's, Line 45.

OUT.—Out of sight out of mind.

THOMAS à KEMPIS.—Imit. of Christ, Book I.

Chap. xxiii.

I cannot set thee at liberty,—“No,” said the starling—“I can’t get out—I can’t get out!”

STERNE.—The Starling.

OVERCOMES.—Who overcomes

By force, hath overcome but half his foe.

MILTON.—Paradise Lost, Book I. Line 648.

OVERLAND.—And how do you think it will be compassed?—

Why, by procuring a machine to carry ships by land about a hundred miles; and so prosecute the East India trade through the Mediterranean.

FIELDING.—Rape upon Rape, Act I. Scene 2.

OVER SHOE TOPS.—He was more than over shoes in love.

SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1.

OWN.—Is it not lawful for me to do what I will with mine own?

St. MATTHEW, Chap. xx. Ver. 15.

The king shall enjoy his own again.

ANONYMOUS.—Chorus to a Cavalier song. SCOTT’S Woodstock, Chap. XVI.

OWE.—Owe no man any thing, but to love one another.

ROMANS, Chap. xiii. Ver. 8.

Come, that’s very well—very well indeed!

Thank you, good sir—I owe you one.

COLMAN.—The Poor Gentleman, Act IV. Scene 1.

Thou owest me thy love.

SHAKSPERE.—King Henry IV., Part I. Act III. Scene 3.

OYSTER.—We strive as did the houndes for the bone:

They fought all day, and yet their part was none:

There came a kite, while that they were so wroth,

And bare away the bone betwixt them both.

SAUNDERS’ Chaucer, Vol. I. Page 21.

[The eating of the oyster, and giving a shell to each of the clowns who found it, is usually laid at the door of the attorney. SOMERVILLE lays it at the door of the parson, (Fable 8.) Both are wrong; for the clowns agreed to leave their dispute to the first person they met, and he became the judge between them. POPE says—

Dame justice, weighing long the doubtful right,

Takes, opens, swallows it, before their sight.

See his Miscellanies—*Verbatim* from Boileau. And DRYDEN—A judge erected from a country clown.] (Cymon and Iphigenia.)

OYSTER.—I will not be sworn but love may transform me to an oyster: but I'll take my oath on it, till he have made an oyster of me he shall never make me such a fool.

SHAKSPERE.—Much Ado About Nothing, Act II. Scene 3.

An oyster may be cross'd in love.

SHERIDAN.—The Critic, Act III. Scene 1.

Ceres presents a plate of vermicelli,—

For love must be sustain'd like flesh and blood,—
While Bacchus pours out wine, or hands a jelly:

Eggs, oysters, too, are amatory food.

BYRON.—Don Juan, Canto II. Stanza 170.

PACING.— Pacing forth

With solemn steps and slow.

GRAY.—Ode for Music, Stanza IV. Line 1.

PADDLING.—Paddling in your neck with his damn'd fingers.

SHAKSPERE.—Hamlet, Act III. Scene 4.

Didst thou see her paddle with the palm

Of his hand? did'st not mark that?

SHAKSPERE.—Othello, Act II. Scene 1.

But to be paddling palms, and pinching fingers,

As now they are; and making practis'd smiles,

As in a looking-glass; and then to sigh——

O, that is entertainment

My bosom likes not, nor my brows!

SHAKSPERE.—Winter's Tale, Act I. Scene 2.

PAID.—He is well paid that is well satisfied:

And I, delivering you, am satisfied,

And therein do account myself well paid.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

PAIN.—

Pain was mix'd

In all which was served up to him, until,

Like to the Pontic monarch of old days,

He fed on poisons.

BYRON.—The Dream, Stanza 8.

'Tis our weakness:

Blind to events, we reason in the dark,

And fondly apprehend, what none e'er found

Or ever shall, pleasure and pain unmix'd.

LILLO.—Fatal Curiosity, Act II. Scene 3.

PAINT.—Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come.

SHAKSPERE.—Hamlet, Act V. Scene 1.

PAINT.— Who gild our scenes,
Poison the British stage, and paint damnation gay.
DR. WATTS.—On Burning several Poems, &c.,
Verse 2.

A doubtful task
To paint the finest features of the mind,
And to most subtle and mysterious things
Give colour, strength, and motion.
AKENSIDE.—Pleasures of Imagination, Book I.
Line 45.

PAINTERS.—Coarse manglers of the human face divine.
TICKELL.—To Sir Godfrey Kneller.

PALACE.— A palace
For the crown'd truth to dwell in.
SHAKSPERE.—Pericles, Act V. Scene 1.

PALM.—Ye Gods it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius to Brutus.)

PALMAM QUI MERUIT FERAT.—The palm belongs to
him who deserves it.
The Motto on the Funeral Car of LORD NELSON,
the Hero of the Nile and of Trafalgar.

PANTALOO.— The sixth age shifts
Into the lean and slipper'd pantaloon ;
With spectacles on nose and pouch on side ;
His youthful hose well saved, a world too wide
For his shrunk shank ; and his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound.
SHAKSPERE.—As You Like It, Act II. Scene 7.

PAPER.—Good-bye—my paper's out so nearly,
I've only room for—your's sincerely.
TOM MOORE.—The Fudge Family in Paris, end of
Letter 6.

I forgot to leave a gap in the last line but one for the seal ; but
I should have allowed for Night, Good Night : but when I am
taking leave I cannot leave a bit.
SWIFT.—8th Letter to Stella.

My paper puts me in mind that I have but just room to tell you
I am with great sincerity your's.
M. ORMOND.—The Duchess to Swift, Sept. 14, 1716.
(Roscoe's Life of Swift.)

PARADISE.—The paradise of fools, to few unknown.

MILTON.—Paradise Lost, Book III. Line 496.

PARAGON.—1. He is a very *paramour* for a sweet voice.

2. You must say paragon : a paramour is, God bless us, a thing of naught.

SHAKSPERE.—Midsummer Night's Dream, Act IV. Scene 2.

Paragon'd o' the world.

SHAKSPERE.—King Henry VIII., Act II. Scene 4.

PARALLEL.—He was his only neighbour.

BUCKLEY'S Translation of Sophocles' Tragedy of Philoctetes, Page 310.

None but himself can be his parallel.

THEOBALD.—Play of "The Double Falsehood."

And, but herself, admits no parallel.

MASSINGER.—The Duke of Milan, Act IV. Scene 3.

She is herself, compared with herself :

For, but herself, she hath no companion.

MACHIN.—The Dumb Knight, Act I. Scene 1.

And may they know no rivals but themselves.

BEN JONSON. — Sejanus, Act III. Scene 1.

Take this from me,

None but thyself could write a verse for thee.

R. BRIDEOAKE.—On Ben Jonson's Death.

No like. We'll be ourselves similitude.

SUCKLING.—Brennoralt, Act IV.

To me, there is none like you but yourself.

From the Address of a grateful Hindoo to Sir William Jones ; LORD TEIGNMOUTH'S Memoir of Sir William's Life.

PARALYSED.—Oh, mercy ! I'm quite *analysed* for my part !

SHERIDAN.—The Rivals, Act IV. Scene 2.

PARDON.—Pardon it ; the phrase is to the matter.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.

The offender never pardons.

HERBERT.—*Jacula Prudentum*.

When by a pardon'd murd'rer blood is spilt,

The judge that pardon'd hath the greatest guilt.

DENHAM.—On Justice, Line 81.

PARENT.—Honour thy parents to prolong thine end;
With them, though for a truth, do not contend:
Though all should truth defend, do thou lose rather
The truth awhile, than lose their love for ever:
Whoever makes his father's heart to bleed,
Shall have a child that will revenge the deed.

RANDOLPH.

With joy the parent loves to trace
Resemblance in his children's face:
And, as he forms their docile youth
To walk the steady paths of truth,
Observes them shooting into men,
And lives in them life o'er again.

LLOYD.—Arcadia, Scene 2.

While active sons, with eager flame,
Catch virtue at their father's name;
When full of glory, full of age,
The parent quits this busy stage,
What in the sons we most admire,
Calls to new life the honour'd sire.

LLOYD.—Arcadia, Scene 2.

Vulgar parents cannot stamp their race
With signatures of such majestic grace.

POPE.—The *Odyssey*, Book IV. Line 75.

PARSON.—A little, round, fat, oily man of God.

THOMSON.—The Castle of Indolence, Canto I.
Stanza 69.

A man he was to all the country dear,
And passing rich with forty pounds a-year.

GOLDSMITH.—The Deserted Village, Line 141.

At church with meek and unaffected grace,
His looks adorn'd the venerable place;
Truth from his lips prevail'd with double sway,
And fools who came to scoff remain'd to pray.

GOLDSMITH.—Deserted Village, Line 177.

In duty prompt at every call,
He watch'd and wept, and pray'd and felt for all.

GOLDSMITH.—Deserted Village, Line 165.

And (strange to tell) he practised what he preached.

ARMSTRONG.—Art of Preserving Health, Book IV.
Line 305.

PARSON.—Refin'd himself to soul to curb the sense,
And make almost a sin of abstinence.
Yet had his aspect nothing of severe,
But such a face as promis'd him sincere ;
Nothing reserv'd or sullen was to see,
But sweet regards and pleasing sanctity.

DRYDEN.—Character of a Good Parson.

Daniel will tell you, it is not the shepherd, but the sheep with the bell, which the flock follows.

SWIFT.—The Tatler, No. 66. (Referring to Daniel Burgess, a preacher celebrated for his vehemence.)

With four parochial children, full of catechism and bread and butter.

SIDNEY SMITH.—Wit and Wisdom, 3rd Edition, Page 162. (Longmans.)

PART.—I am a part of all that I have met.

TENNYSON.—Ulysses.

*PARTHIAN*S.—The Parthian, presuming on his flight and arrows, shot backward.

DAVIDSON'S Virgil, by Buckley, Georgics, Book III. Page 69 ; GAY'S Trivia, Book II. Line 295.

Like the Parthian, I shall flying fight.

SHAKSPERE.—Cymbeline, Act I. Scene 7.

How quick they wheel'd and, flying, behind them shot
Sharp sleet of arrowy shower.

MILTON.—Paradise Regained, Book III. Line 323 ;
GRAY, "The Fatal Sisters," Verse 1.

Death like a Parthian flies, and flying kills.

JASPER FISHER.—The True Trojans, Act III. Scene 5.

PARTING.—I humbly take my leave.

SHAKSPERE.—King Richard III., Act IV. Scene 3.

We only part to meet again.

GAY.—Black-eyed Susan, Verse 4.

And often took leave, but was loth to depart.

PRIOR.—Thief and Cordelier, Verse 5.

There was shaking of hands and sorrow of heart,
The hour was approaching when merry folks must part ;
So we call'd for our horses, and ask'd for our way,
While the jolly old landlord said, "Nothing's to pay."

SCOTT.—The Pirate, Chap. XXIII.

PARTING.—'Tis the pang alone to part
From those we love, that rends the heart ;

That agony to save,
Some nameless power in nature strives,
Our fading hope in death revives,
And blossoms in the grave.

MRS. JOHN HUNTER.—To a Primrose.
(Baillie's Coll.)

This parting heart strikes poor lovers dumb.

SHAKSPERE.—Two Gentlemen of Verona, Act II.
Scene 2.

Nay, 'twill be this hour ere I have done weeping ;—here's my
mother's breath up and down ; now come I to my sister ; mark
the moan she makes ; now the dog all this while sheds not a
tear, nor speaks a word ; but see how I lay the dust with my
tears.

SHAKSPERE.—Two Gentlemen of Verona, Act II.
Scene 3.

Excuse me, then ; you know my heart ;
But dearest friends, alas ! must part.

GAY.—Fable 50, Line 61.

Good-night, good-night ! parting is such sweet sorrow,
That I shall say good-night till it be to-morrow.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

Abruptness is an eloquence in parting, when spinning out the
time is but the weaving of new sorrow.

SIR JOHN SUCKLING.—A Letter to his dear Princess.

PARTNERSHIP.—A partnership with men in power
We cannot build upon an hour.

PHÆDRUS.—Book I. Fable 5. (Smart.)

PARTY.—Party is the madness of many for the gain of a few.

POPE.—Thoughts on various subjects in the 6th Vol.

Page 405, of Bowles's Ed. of the Life of Pope.

(Notes and Queries, 3rd Series, Vol. VI. Page 464.

ROSCOE's Life of Swift, p. 835.

PASSION.—One master passion in the breast,
Like Aaron's serpent, swallows up the rest.

POPE.—Essay on Man, Epi. II. Line 131. EXODUS,
c. 7, ver. 12, et ante, 206.

All thoughts, all passions, all delights ;

Whatever stirs this mortal frame,

Are all but ministers of love,

And feed his sacred flame.

COLERIDGE.—Love.

PASSIVE OBEDIENCE.—Passive obedience was a jest ;
And pshaw ! was non-resistance.

SCOTT.—Waverley, Chap. II. Old Song.

PAST.—Past corporal toil.

SHAKSPERE.—King Henry V., Act I. Scene 1.

If o'er their lives a reffluent glance they cast,
Theirs is the present who can praise the past ;
Life has its bliss for these when past its bloom,
As wither'd roses yield a late perfume.

SHENSTONE.—The Judgment of Hercules, Line 424.

PASTIME.—Bishop Butler's use of pastime, Sermon XIV.
Upon the Love of God ; and Montaigne's Essays.

PASTY.—Do you hear, Master Cook,
Send but a corner of that immortal pasty,
And I in thankfulness will, by your boy,
Send you a brace of three-pences.

MASSINGER.—A New way to pay Old Debts, Act I.

Scene 3. (GREEDY and SIR GILES OVER-REACH.)

PATCHES.—Patches set upon a little breach,
Discredit more in hiding of the fault,
Than did the fault before.

SHAKSPERE.—King John, Act IV. Scene 2.

(Pembroke to Salisbury.)

PATIENCE.—Patience is sorrow's salve.

CHURCHILL.—Progress of Famine, Line 363.

Like Patience, gazing on king's graves, and smiling
Extremity out of act.

SHAKSPERE.—Pericles, Act V. Scene 1.

'Tis for me to be patient ; I am in adversity.

SHAKSPERE.—Comedy of Errors, Act IV. Scene 4.

As patient as the female dove

When that her golden couplets are disclosed.

SHAKSPERE.—Hamlet, Act V. Scene 1.

Patience, and shuffle the cards.

CERVANTES.—Chap. XXIV. last Vol.

On one hand ever gentle Patience sat,
On whose calm bosom I reclined my head ;
And on the other silent Contemplation.

LILLO.—Fatal Curiosity, Act I. Scene 2.

She pined in thought
And, with a green and yellow melancholy,
She sat, like Patience on a monument,
Smiling at grief.

SHAKSPERE.—Twelfth Night, Act II. Scene 4.

PATIENCE.—'Tis hard : but patience must endure,
And soothe the woes it cannot cure.

FRANCIS' Horace.—Ode XXIV. Book I. Line 31.

How poor are they that have not patience !
What wound did ever heal but by degrees ?

SHAKSPERE.—Othello, Act II. Scene 3.

PATRIOTS.—True patriots we, for, be it understood,
We left our country for our country's good.

BARRINGTON.—Prologue written by a celebrated
Pickpocket, to a play performed by Convicts at
Sidney or Botany Bay.

[The germ of this quotation seems to have been borrowed from
Fitzgeffray's Life of Sir Francis Drake, where we read :—

And bold and hard adventures t' undertake,
Leaving his country for his country's sake.

FITZGEFFRAY.—Life of Drake, A.D. 1600.]

PAUNCHES.—Fat paunches have lean pates ; and dainty bits
Make rich the ribs, but bankerrout the wits.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.

PAUSE.—I pause for a reply.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.

PRIOR.—The Conversation.

Snuff, or the fan, supply each pause of chat,
With singing, laughing, ogling, and all that.

POPE.—Rape of the Lock, Canto III. Line 17.

PAY.—Pay ! 'tis against my profession.

BEAUMONT and FLETCHER.—The Faithful Friends,
Act I. Scene 2.

Base is the slave that pays.

SHAKSPERE.—King Henry V., Act II. Scene 1.

You must pay your music, sir,

Where'er you come.

BEAUMONT and FLETCHER.—The Widow, Act III.
Scene 1.

This is a time when a man is accounted an ass, if he is not paid
for every thing he does.

HOARE.—Lock and Key, Act I. Scene 1.

PEACE—I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to see my shadow in the sun.

SHAKSPERE.—King Richard III., Act I. Scene 1.

PEACE.— Peace sit you down,
And let me wring your heart: for so I shall,
If it be made of penetrable stuff.

SHAKSPERE.—Hamlet, Act III. Scene 4.

Peace rules the day, where reason rules the mind.

COLLINS.—Eclogue II. Line 68. Hassan.

Ah! when shall all men's good
Be each man's rule, and universal peace
Lie like a shaft of light across the land?

TENNYSON.—The Golden Year.

And white-robed innocence from Heaven descend.

POPE.—Messiah, Line 20.

Peace courts his hand, but spreads her charms in vain;
"Think nothing gain'd," he cries, "till nought remain."

DR. JOHNSON.—Vanity of Human Wishes, Line 261.

And, without breathing, man as well might hope
For life, as, without piety, for peace.

DR. YOUNG.—Night VIII. Line 689.

Peace Chloris, peace! or singing die,
That together you and I

To Heaven may go:

For all we know

Of what the blessed do above
Is that they sing and that they love.

WALLER.—A Song, last verse.

Against the king, his crown, and peace,
And all the statutes in that case.

EDWARD MOORE.—Trial of Selim.

When peace, though but a scanty pause for breath,
A curtain-drop between the acts of death.

CAMPBELL.—Theodric.

Peace hath her victories
No less renown'd than war.

MILTON.—Sonnet XVI. Line 10.

And now gentlemen, "*Pax vobiscum!*"
As the Ass said to the cabbages.

LONGFELLOW.—The Spanish Student, Act I. Sc. 2.

PEARL.—A pearl may in a toad's head dwell,
And may be found too in an oyster shell.

BUNYAN.—Apology for his Book.

PEARLS.—Like orient pearls at random strung.

SIR WILLIAM JONES.—Song of Hafiz, Verse 9.

Strung together like a row of pearls.

BYRON.—Don Juan, Canto III. Stanza 330.

PEERS.—Brave peers of England, pillars of the state.

SHAKSPERE.—King Henry VI., Part II. Act I.
Scene 1.

PEGASUS.—Never gallop Pegasus to death.

POPE.—To Bolingbroke, Book I. Epi. I. Line 14.

PEN.—1. A pen that can write, I hope?

2. It can write and spell baith, in right hands.

SCOTT.—Redgauntlet, Chap. XII.

With one good pen I wrote this book,

Made of a grey-goose quill ;

A pen it was when it I took,

And a pen I leave it still.

GILL.

[This man wrote a Biblical Commentary, which Sir Walter Scott thinks occupies between five and six hundred printed quarto pages, and has this quatrain at the end of the volume. See note D to the *Fortunes of Nigel*.]

Oh ! Nature's noblest gift—my grey-goose quill :

Slave of my thoughts, obedient to my will,

Torn from thy parent bird to form a pen,

That mighty instrument of little men !

BYRON.—English Bards, Line 6.

I'll make thee famous by my pen,

And glorious by my sword.

MONTROSE.—A Song, My Dear and Only Love.

Take away the sword ;

States can be saved without it ; bring the pen.

BULWER LYTTON.—Richelieu, Act II. Scene 2.

The pen is mightier than the sword.

BULWER LYTTON.—Richelieu, Act II. Scene 2.

Those oafs should be restrain'd during their lives

From pen and ink, as madmen are from knives.

DRYDEN'S *Troilus and Cress*. Epi. Line 8 from bottom.

No other use of paper thou should'st make

Than carrying loads and reams upon thy back :

Carry vast burdens till thy shoulders shrink,

But curst be he that gives thee pen and ink :

Such dangerous weapons should be kept from fools,

As nurses from their children keep edg'd tools.

DORSET.—To Ed. Howard on his Plays.

Let him be kept from paper, pen, and ink ;

So may he cease to write, and learn to think.

PRIOR.—To a Person who wrote ill.

PENCIL.—Of whom it may be justly said,
He's a gold pencil tipp'd with lead.

SWIFT.—A Lady's Ivory Table-Book.

Beshrew the sombre pencil! I envy not its powers.

STERNE.—The Starling.

PENMANSHIP.—A damn'd cramp piece of penmanship as ever
I saw in my life.

GOLDSMITH.—She Stoops to Conquer, Act IV.

Pray, madam, read it : This written hand is such a damn'd pedantic
thing, I could never away with it.

DRYDEN.—The Wild Gallant, Act III. Scene 1.

PENURY.—Chill penury repress'd their noble rage,
And froze the genial current of the soul.

GRAY.—Elegy in a Churchyard, Verse 13.

PEOPLE.—And what the people but a herd confused,
A miscellaneous rabble, who extol
Things vulgar, and, well weigh'd, scarce worth the praise.
They praise and they admire they know not what,
And know not whom, but as one leads the other;
And what delight to be by such extoll'd,
To live upon their tongues, and be their talk,
Of whom to be dispraised were no small praise!

MILTON.—Paradise Regained, Book III.

Was ever feather so lightly blown to and fro as this multitude?

SHAKSPERE.—King Henry VI., Part II. Act IV.
Scene 8.

The people are a many-headed beast.

POPE.—Horace, Epi. I. Book I. Line 121.

BEN JONSON, Discoveries, The Rascal Many.

SPENSER, The Fairy Queen, Book I. Canto XII.
Stanza 9.

God's pamper'd people, whom, debauch'd with ease,
No king could govern, nor no God could please.

DRYDEN.—Absalom and Ahithophel.

PERFECT.—I am the Almighty God; walk before me, and be
thou perfect.

GENESIS, Chap. xvi. Ver. 1. (God to Abram.)

I have seen an end of all perfection.

DAVID, Psalm cxix. Ver. 96.

Fantastically bedizened with inconsistent perfections.

SCOTT.—Woodstock, Chap. I.

And reach'd perfection in your first essay.

SIR HENRY BLOUNT.—To Dr. Garth, on the
"Dispensary."

PERILS.—Ah me! how many perils do enfold
The righteous man, to make him daily fall,
Were not that heavenly grace doth him uphold,
And steadfast truth acquit him out of all.

SPENSER.—Fairly Queen, Book I. Canto VIII. Verse 1.

Ah me! what perils do environ
The man that meddles with cold iron!

BUTLER.—Hudibras, Part I. Canto III. Line 1.

Ah me! what mighty perils wait
The man who meddles with a state.

CHURCHILL.—The Duellist, Book III. Line 1.

PERISH.—Perish the lore that deadens young desire.

BEATTIE.—The Minstrel, Book I. Stanza 31.

PERJURY.—Shall I lay perjury upon my soul?
No, not for Venice.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

At lovers' perjuries,
They say, Jove laughs.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

Sworn on every slight pretence,
Till perjuries are common as bad pence;
While thousands, careless of the damning sin,
Kiss the book's outside who ne'er look within.

COWPER.—Expostulation, Line 386.

PERSPECTIVE.—Like perspectives, which, rightly gazed upon,
Shew nothing but confusion—eyed awry,
Distinguish form.

SHAKSPERE.—King Richard II., Act II. Scene 2.

PERSUASION.—Persuasion hung upon thy lip,
And sly insinuation's softer arts
In ambush lay about thy flowing tongue.

BLAIR.—The Grave, Line 302.

PERUSAL.—He falls to such perusal of my face
As he would draw it.

SHAKSPERE.—Hamlet, Act II. Scene 1.

PETTICOAT.—Young, raw, and ignorant scholars believe every
silk petticoat includes an angel.

SWIFT.—Correspondence. To the Rev. J. Kendall,
(Roscoe's Ed. Vol. II., Page 432.)

Angels in petticoats.

PETER PINDAR.—(Walcot.) The Remonstrance,
Vol. III. An Ode.

PHARMACY.—All that is required is to bleed the patients, and
make them drink warm water. This is the secret of curing all
the distempers incident to man.

LE SAGE.—Gil Blas, Vol. I. Chap. III.

PHILIPPI.—I will see thee at Philippi then.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.

PHILLIS.—Of herbs and other country messes,
Which the neat-handed Phillis dresses.

MILTON.—L'Allegro, Line 85.

PHILOSOPHY.—Hast any philosophy in thee, shepherd?

SHAKSPERE.—As You Like it, Act III. Scene 2.

Philosophy is the health of the mind.

SENECA.—Of a Happy Life, Ch. 4.

Philosophy may make a crowd,
Christianity alone makes a people.

CUMMING.—Lecture in Exeter Hall, Nov. 14, 1854.

PHYSIC.—Throw physic to the dogs, I'll none of it.

SHAKSPERE.—Macbeth, Act V. Scene 3.

PHYSICIAN.—A wise physician, skill'd our wounds to heal,
Is more than armies to the public weal.

POPE.—The Iliad, Book XI. Line 636.

Where there are three physicians, there are two atheists.

RILEY'S Dict. Class. Quot. 472. A mediæval
proverb.

Physician heal thyself.

ST. LUKE, Chap. iv. Ver. 23.

PICTURES.—The sleeping and the dead
Are but as pictures.

SHAKSPERE.—Macbeth, Act II. Scene 2.

Dost thou love pictures?

SHAKSPERE.—Taming of the Shrew, Induction,
Scene 2.

As silent as the pictures on the walls.

LONGFELLOW.—The Phantom Ship.

And if thy *picture* I am forc'd to blame,
I'll say most handsome things about the *frame*.

PETER PINDAR.—(Walcot.) Ode II. Line 3, A.D. 1783.

PIGMIES.—Let us not put pigmies on pedestals.

BARERE.—To the French Assembly, in 1792.

Pigmies are pigmies still, though perch'd on Alps;
And pyramids are pyramids in vales.

DR. YOUNG.—Night VI. Line 309.

PILL.—The man could better gild a pill

Or make a bill,

Or mix a draught,

Or bleed or blister.

GEO. COLMAN, Jun.—The Newcastle Apothecary.

PILLORY.—Each window like a pill'ry appears,
With heads thrust through, nail'd by the ears.

BUTLER.—Hudibras, Part II. Canto III. Line 391.

PIN.—I do not set my life at a pin's fee.

SHAKSPERE.—Hamlet, Act I. Scene 4.

Himself I hold at a hair's worth.

HOMER.—The Iliad, Bk. 9, Line 446. (Lord Derby.)

Achilles scorning the offer of Agamemnon.

See, a pin is there,

A pin a-day will fetch a groat a-year.

KING.—Art of Cookery, Line 404.

Pin a dishclout to his tail.

SWIFT.—Mary's Letter, to Dr. Sheridan.

PINCH.— Along with them

They brought one Pinch, a hungry, lean-faced villain,

A mere anatomy, a mountebank.

SHAKSPERE.—Comedy of Errors, Act V. Scene 1.

PIOUS.—When pious frauds and holy shifts,

Are dispensations and gifts.

BUTLER.—Hudibras, Part I. Canto III. Line 1145.

SMITH.—Phædra and Hyppolitus, Act II. POPE.—

Eloisa and Abelard. THOMSON.—Spring, Line 697.

CHURCHILL.—The Ghost. Book VIII. DRYDEN.—

Baucis and Philemon. ROWE.—Lucan, Book III.

Line 1141. DRYDEN.—Iphis and Ianthe, Book

IX.; and SOMERVILLE.—Mahomet Ali Beg.

PIRATE.—Thou notable pirate! thou salt-water thief!

SHAKSPERE.—Twelfth Night, Act V. Scene 1.

PITCH.—He that toucheth pitch shall be defiled therewith.

ECCLESIASTICUS.—Chap. xiii. Ver. 1.

Timon.—All the lands thou hast

Lie in a pitch'd field.

Alcib. Ay, devil'd land, my lord.

SHAKSPERE.—Timon of Athens, Act I. Scene 2;

King Henry IV., Part I. Act II. Scene 4; Much

Ado about Nothing, Act III. Scene 3.

PITY.—Pity the sorrows of a poor old man,

Whose trembling limbs have brought him to your door.

The Rev. THOS. MOSS.—Gentleman's Magazine,

LXX. p. 41. (The Beggar's Petition.)

What comfort can a wretch like me bestow?

He best can pity who has felt the woe.

GAY.—Dione, Act II. Scene 2.

PITY.—Pity melts the mind to love.

DRYDEN.—Alexander's Feast.

1. I pity you.

2. That's a degree to love.

SHAKSPERE.—Twelfth Night, Act III. Scene 1.

(Viola to Olivia.)

Do pity me ;

Pity's akin to love ; and every thought
Of that soft kind is welcome to my soul.

SOUTHERN.—Oroonoka, Act II. Scene 1.

Pity, some say, is the parent

Of future love.

BEAUMONT and FLETCHER.—The Spanish Curate,
Act V. Scene 1.

And some say pity is the child of love.

COTTON.—Love's Triumph, Verse 5.

Pity swells the tide of love.

DR. YOUNG.—Night III. Line 106.

They would your virgin soul to pity move,
And pity may at last be changed to love.

POMFRET.—Fortunate Complaint.

If pity move

Your generous bosom, pity those who love.

GAY.—Dione, Act I. Scene 1.

Careless their merits or their faults to scan,
His pity gave ere charity began.

GOLDSMITH.—The Deserted Village, Line 161.

Those that can pity—may—let fall a tear.

SHAKSPERE.—King Henry VIII., Prol. Line 5.

He hath a tear for pity, and a hand
Open as day for melting charity.

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 4. (The King to Clarence, speaking of
his son Prince Henry.)

And mourn'd till pity's self be dead.

COLLINS.—Dirge in Cymbeline, Verse 6.

PLAGUE.—A plague upon you all !

SHAKSPERE.—King Richard III., Act I. Scene 3.
(To Lord Grey.)

A plague o' both your houses !

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1.
(Mercutio after being hurt by Tybalt.)

PLAGUE.—A plague o' these pickle herrings!

SHAKSPERE.—Twelfth Night, Act I. Scene 5.

(Sir Toby to Olivia.)

PLATO.—It must be so—Plato, thou reasonest well—

Else whence this pleasing hope, this fond desire,

This longing after immortality?

Or whence this secret dread, and inward horror,

Of falling into nought? Why shrinks the soul

Back on herself, and startles at destruction?

'Tis the Divinity that stirs within us;

'Tis Heaven itself that points out an hereafter,

And intimates Eternity to man.

ADDISON.—Cato, Act V. Scene 1.

[Plato derived much religious and moral truth from the inspired sources, hence it was said by NUMENIUS the Pythagorean, "What is Plato but Moses in Attic Greek?"]—*Encycl. Brit.*, Art. *PLATO*.

Oh yet we trust that somehow good

Will be the final goal of ill.

TENNYSON.—In Memoriam, 53, Verse 1.

That nothing walks with aimless feet;

That not one life shall be destroy'd,

Or cast as rubbish to the void,

When God hath made the pile complete.

TENNYSON.—Ibid. Verse 2.

I can but trust that good shall fall

At last—far off—at last, to all.

TENNYSON.—Ibid. Verse 4.

PLAY.—Five acts are just the measure of a play.

ROSCOMMON.—Horace's Art of Poetry.

The play's the thing,

Wherein I'll catch the conscience of the king.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(His reflections on the players and himself.)

Plays are the mirrors of life.

BULWER LYTTON.—Devereux, Book . Chap. X.

With his romances, and his d——d plays, and his *Odyssey*,

Popes, and a parcel of fellows not worth a groat.

MURPHY.—The Apprentice, Act I.

PLAYERS.—O, there be players that I have seen play, and

heard others praise, and that highly, not to speak it profanely,

that, neither having the accent of christians, nor the gait of

christian, pagan, nor man, have so strutted and bellowed, that

I have thought some of Nature's journeymen had made men,

and not made them well, they imitated humanity so abominably.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(To the Players.)

PLEASE.—At once to please and to confound the sight.

COWLEY.—The Davideis, Book III. Line 192.

We that live to please, must please to live.

DR. JOHNSON.—Prologue 1747, Line 54.

They who are pleased themselves must always please.

THOMSON.—The Castle of Indolence, Canto I.
Stanza 15.

Behold the child, by nature's kindly law,
Pleased with a rattle, tickled with a straw.

POPE.—Essay on Man, Epistle II. Line 275.

PLEASURE.—'Tis all my pleasure thy past toil to know,
For pleased remembrance builds delight on woe.

GAY.—Epi. VIII.

The pleasure your letter gave me surpassed all the anxiety your
silence had occasioned me.

MISS KELLY.—To Swift on his silence.
(Roscoe's Life of S.)

Sweet is pleasure after pain.

DRYDEN.—Alexander's Feast, Verse 3.

And pleasing others, learn'd herself to please.

CHURCHILL.—Epi. to Hogarth, Line 104.

And if you mean to profit, learn to please.

CHURCHILL.—Gotham, Book II. Line 88.
(A Quotation.)

Yours be the care to profit, and to please.

DRYDEN.—The Wife of Bath, Line 517.

No person spoke without being pleased himself, and pleasing his
companions.

SWIFT.—Voyage to the Honyhnhnms.

The pleasures of the vulgar are ungrounded, thin, and superfcial,
but the other are solid and eternal.

SENECA.—Of a Happy Life, Chap. I. near the end.

Approach love's awful throne by just degrees,
And, if thou would'st be happy, learn to please.

PRIOR.—Solomon, Book II. Line 266.

And painful pleasure turns to pleasing pain.

SPENSER.—Fairy Queen, Book III. Canto X.
Verse 60.

May you be all as old as I,

And see your sons to manhood grow ;

And, many a time before you die,

Be just as pleased as I am now.

BLOOMFIELD.—Richard and Kate.

PLEASURE.—Pleasures are ever in our hands or eyes ;
And when in act they cease, in prospect rise.

POPE.—Essay on Man, Epi. II. Line 123.

If Heaven a draught of heavenly pleasure spare,
One cordial in this melancholy vale,
'Tis when a youthful, loving, modest pair,
In other's arms breathe out the tender tale,
Beneath the milk-white thorn that scents the evening gale !
BURNS.—Cotter's Saturday Night, Verse 9.

But pleasures are like poppies spread,
You seize the flower, its bloom is shed !
BURNS.—Tam O'Shanter, Line 59.

Or like the snow-fall in the river,
A moment white—then melts for ever.
BURNS.—Tam O'Shanter, Line 61.

There is a pleasure in the pathless woods ;
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar.
BYRON.—Childe Harold, Canto IV. Stanza 178.

PLEDGE.—Pledges for debt are of the highest antiquity.
JONES.—On Bailments, Page 83.

The life of a man is a pledge in the hands of destiny.
JONES.—Ibid.

PLENTY.—Plenty has made me poor. I could wish that what
I am in love with was away.
OVID.—Meta., Book III. Fable VII. (Riley's
Transl.) But Livy appears to be the originator
of the phrase. (*Fecit statim ut fit fastidium
copia*, III. 1, Dr. Ramage.)

Whose plenty made him poor.
SPENSER.—Fairy Queen, Book I. Canto IV.
Stanza 29.

Scatter plenty o'er a smiling land.
GRAY.—Elegy in a Churchyard, Verse 16.

So plenty makes me poor.
SPENSER.—Sonnet 35. Drayton has the same idea.

And plenty makes us poor.
DRYDEN.—The Medal, Line 126.

PLUMP.—As plump as stall'd theology.
DR. YOUNG.—The Christian Triumph, Night IV.
Line 73.

POCKET.—Kill a man's family, and he may brook it,
But keep your hands out of his breeches' pocket.

BYRON.—Don Juan, Canto X. Stanza 79.

How melancholy are my poor breeches; not one chink!

FARQUHAR.—The Twin Rivals, Act I.

And yet you will stand to it, you will not pocket up wrong.

SHAKSPERE.—King Henry IV., Part I. Act III.

Scene 3. (The Prince to Falstaff.)

Dry up thy tears, and pocket up th' abuse,

Nor put thy friend to make a bad excuse.

DRYDEN'S Juvenal, Sat. XVI.

POETS.—Painters and poets have been still allow'd

Their pencils, and their fancies unconfined.

ROSCOMMON.—Horace's Art of Poetry, Line 10.

Painters and poets our indulgence claim,

Their daring equal, and their art the same.

FRANCIS HORACE.—Art of Poetry, Line 11.

Painters and poets never should be fat,

Sons of Apollo listen well to that.

WALCOT.—Ode 5.

No man can be a poet

That is not a good cook, to know the palates,

And several tastes of the time.

BEN JONSON.—The Staple of news, Act III. Scene 1.

They both are born artificers, not made.

BEN JONSON.—Discoveries. *Poeta nascitur, non fit.*

They are not born every year as an alderman.

BEN JONSON.—Every man in his humour, Act V.

Sc. last.

[Taylor, the Water Poet, seems to have found a correct copy of some old Latin verses which he thus gives :—

*Consules fiunt quotannis, et novi proconsules,
Solus aut rex aut poeta non quotannis nascitur.*

which are usually attributed to one FLORUS :—Consuls are made every year, and new proconsuls, only a king or a poet is not born every year. See Mr. W. GIFFORD's edition of Jonson.]

A poet no industry can make if his own *genius* be not carried into it; and therefore is it an old proverb, *orator fit; Poeta nascitur.*

SIDNEY.—An Apology for poetry. (Arber's reprint, 62.)

Widely extensive is the poet's aim,

And in each verse he draws a bill on fame.

LADY WINCHELSEA.—To Pope.

POETS.—Though 'tis a fate that's pretty sure,
If born a poet to be poor;
I'd rather be a bard by birth,
Than live the richest dunce on earth.

ANONYMOUS.—Collet's Relics of Lit. 234.

Poets of the air.

LONGFELLOW.—Walter Von Der Vogelweld, V. 5.

Who live on fancy, and can feed on air.
GAY.—Epi. VII. Line XX.

With wild variety
Draw boars in waves, and dolphins in a wood.
ROSCOMMON.—Art of Poetry.

Spare the poet for his subject's sake.
COWPER.—Charity, last line.

There is a pleasure in poetic pains.
Which only poets know.
COWPER.—The Task, Bk. II. Line 285.

They best can judge a poet's worth,
Who oft themselves have known
The pangs of a poetic birth
By labours of their own.
COWPER.—To Dr. Darwin.

Three poets, in three distant ages born,
Greece, Italy, and England did adorn.
The first in loftiness of thought surpass'd;
The next, in majesty; in both, the last.
The force of nature could no further go;
To make a third, she join'd the former two.
DRYDEN.—Lines under Milton's Picture.

Ages elapsed ere Homer's lamp appear'd,
And ages ere the Mantuan swan was heard;
To carry nature lengths unknown before,
To give a Milton birth, ask'd ages more.
COWPER.—Table Talk, Line 557.

POETICAL.—I would the gods had made thee poetical.
SHAKSPERE.—As you Like It, Act III. Scene 3.
(Touchstone to Aubrey.)

The emulative flame,
That rose o'er Dante's song, rivall'd Maro's fame.
SEWARD.—Lines on Milton sleeping.

POETRY.—There is in poesy a decent pride,
Which well becomes her when she speaks to prose,
Her youngest sister.

DR. YOUNG.—Night V. Line 64.

It is the poetry of portrait, and the portrait of poetry.

BYRON.—On the portrait of Ariosto by Titian.

Poetry is meat, drink, clothes, washing and lodging, and I know it.

SWIFT.—Two letters to the Dublin weekly Journal.

It is uninspired inspiration.

HENRY REED.—Lecture on the British Poets.

POINTS.—This fellow doth not stand upon points.

SHAKSPERE.—Midsummer Night's Dream, Act V.
Scene 1. (Theseus to Lysander.)

POLITENESS.—There is no policy like politeness; and a good manner is the best thing in the world, either to get one a good name or to supply the want of it.

BULWER LYTTON.—Devereux, Bk. I. Chapt. 5.

POLITICAL ECONOMY.—And he gave it for his opinion,
That whoever could make two ears of corn, or two blades of grass to grow upon a spot of ground where only one grew before, would deserve better of mankind and do more essential service to his country, than the whole race of politicians put together.

SWIFT.—The voyage to Brobdingnag, Chapt. VII.
Vol. I. Page 36. (Roscoe's Life of Swift.)

POMP.—Vain pomp and glory of this world, I hate ye;
I feel my heart new opened. O, how wretched
Is that poor man that hangs on princes' favours!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls, he falls like Lucifer,
Never to hope again.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey on the Vicissitudes of Life.)

Take physic, pomp;
Expose thyself to feel what wretches feel.

SHAKSPERE.—King Lear, Act III. Scene 4.
(Reflections in the Tempest.)

Plain without pomp, and rich without a show.

DRYDEN.—The Flower and the Leaf, Line 187.

POOR.—Poor and content, is rich, and rich enough ;
But riches, fineless, is as poor as winter,
To him that ever fears he shall be poor.

SHAKSPERE.—Othello, Act III. Scene 3.

(Iago to Othello, hinting at jealousy.)

They thank't their Maker for a pittance sent,
Supped on a turnip, slept upon content.

DR. WALTER HARTE.—Eulogius.

To be poor, and to seem poor, is a certain method never to rise.

GOLDSMITH.—On Concealing our Wants.

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm !

SHAKSPERE.—King Lear, Act III. Scene 4.

(His exclamation in the Tempest.)

Poor in abundance, famish'd at a feast.

DR. YOUNG.—Night VII. Part II. Line 44.

POPE.—Nor do I know what is become
Of him more than the Pope of Rome.

BUTLER.—Hudibras, Part I. Canto III. Line 263.

POPULOUS.—Populous in cattle, fish, and fowl.

BATHURST.—To Swift, 30th June, 1730.

PORTENTS.—In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,

The graves stood tenantless, and the sheeted dead

Did squeak and gibber in the Roman street :

Stars with strains of fire, and dews of blood ;

Disasters in the sun.

SHAKSPERE.—Hamlet, Act I. Scene. 1

(Prodigies.)

The night has been unruly : where we lay,

Our chimneys were blown down : and, as they say,

Lamentings heard i' the air.——

Some say the earth was feverous, and did shake.

SHAKSPERE.—Macbeth, Act II. Scene 3.

(Lenox to Macbeth.)

The bay-trees in our country are all wither'd,

And meteors fright the fixed stars of heaven :

The pale-faced moon looks bloody on the earth,

And lean-looked prophets whisper fearful change.

SHAKSPERE.—King Richard II., Act II. Scene 4.

(A Captain to Salisbury.)

PORTRAIT.—Who can take

Death's portrait true? The tyrant never sat.

DR. YOUNG.—Night VI. Part I. Line 52.

POTENT.—Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her;
The very head and front of my offending
Hath this extent, no more.

SHAKSPERE.—Othello, Act I. Scene 3.
(To the Senate.)

POVERTY.—My poverty, but not my will, consents.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 1.
(Apothecary to Romeo.)

Our poverty, and not our wills, consent.

STERNE.—Shandy's Opinions.

POWER.—The desire of power in excess caused the angels to fall.

BACON.—Essay 13, on Goodness.

PRAISE.—Let every thing that hath breath, praise the Lord.

PSALM cl. Ver. 6.

The plants look up to heaven, from whence
They have their nourishment.

SHAKSPERE.—Pericles, Act I. Scene 2.
(Helicanus to Pericles.)

Praise is the tribute of men, but felicity the gift of God.

BACON.—On Queen Elizabeth.

Praise was originally a pension, paid by the world.

SWIFT.—A Tale of a Tub, (The Author's Preface.)

Our praises are our wages.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Hermione to Leontes.)

Praising what is lost,

Makes the remembrance dear.

SHAKSPERE.—All's Well that End's Well, Act V.
Scene 3; or, as some unknown hand has written,
"Though lost to sight, to memory dear."

Praise cannot praise him with hyperbole:

He is one whom older look upon as on a book,

Wherein are printed noble sentences

For them to rule their lives by.

WILKINS.—Enforced Marriage, Act I.

The man is vain who writes for praise;

Praise no man e'er deserved who sought no more.

DR. YOUNG.—Night V. Line 3.

Long open panegyric drags at best,

And praise is only praise when well address'd.

GAY.—Epi. I.

PRAISE.—Methinks she is too low for a high praise, too brown for a fair praise, and too little for a great praise.

SHAKSPERE.—*Much Ado About Nothing*, Act I. Scene 1. (Benedick to Claudio.)

Idly do we waste the breath of praise.

COWPER.—*The Task*, Book VI. Line 711.

I have some wounds upon me, and they smart
To hear themselves remember'd.

SHAKSPERE.—*Coriolanus*, Act I. Scene 9.
(Marcius to Cominius.)

Praise undeserved is satire in disguise.

BROADHURST.—*British Beauties*. Note from "The Garland," a Collection of Poems, 1723; See 1, Notes and Queries, 233.

[POPE in his translations of Horace, *Epi. I. Book II.* last line but seven, gives this passage as a quotation, but uses the word "scandal" instead of "satire."]

If thou would'st all his generous deeds explore,
As soon the sandy grains thy tongue shall number o'er.

WHEELWRIGHT's *Pindar*.—*Olym. Ode II.* Line 174.
Olym. Ode XIII. Line 69. *Nemean Ode II.* Line 31.

For sooner could I reckon o'er
The sands upon the ocean shore.

PSALM CXXXIX. Ver. 18. Tate and Brady.

Experience proves the man, and will his worth display.

WHEELWRIGHT's *Pindar*.—*Olym. Ode IV.* Line 26;
Olym. Ode VI. Line 142.

Praise from a friend, or censure from a foe,
Are lost on hearers that our merits know.

POPE.—*Homer's Iliad*, Book X. Line 293.

Greatly his foes he dreads, but most his friends,
He hurts me most who lavishly commends.

CHURCHILL.—*The Apology*, Line 19.

The love of praise, howe'er conceal'd by art,
Reigns more or less, and glows, in every heart.

DR. YOUNG.—*Satire I.* Line 51.

1. Speak you this in my praise, master?

2. In thy condign praise.

SHAKSPERE.—*Love's Labour's Lost*, Act I. Scene 2.
(Moth and Armado.)

'Tis something to be willing to commend;
But my best praise is, that I am your friend.

SOUTHERNE.—*To Congreve*.—*The Old Bachelor*.

Solid pudding against empty praise.

POPE.—*The Dunciad*, Book I. Line 52.

PRANCING.—When a brisk Frenchman's wife is given to prancing,

It never spoils his singing or his dancing.

GARRICK.—Epilogue to Home's *Alonzo*.

PRA Y.—Good wholesome thoughts may nourish thee;
Go home and pray.

BEAUMONT and FLETCHER.—*The Mad Lover*, Act II.
Scene 3.

PRA YER.—Prayer moves the hand that moves the universe.

ANONYMOUS.—Supposed to be from GURNALL'S
Christian Armour, which I have not seen.

It may be found in DR. GUTHRIE'S "*Gospel in Ezekiel*," Discourse XXII. Page 461.

[In a kind note which the Doctor has favoured me with he says, "The passage you mention expresses a sentiment with which I have been familiar for many years. Where I saw it I cannot say. It has been produced by many writers as well as speakers. I could not have produced it as a quotation, as I do not know the exact words of its author."

Since writing to Dr. Guthrie, I have met with the following lines which are part of a poem on

THE POWER OF PRAYER.

Exodus xxxiii. Ver. 10.—Rev. THOS. WASHBOURNE, D.D.

What a commanding power
There is in prayer! which can tower
As high as heaven, and tie the hands
Of God himself in bands,
That he unable is to loose the reins
To Justice, till released from these chains!
Samson could break his cords
As tow, and yet the Lord of Lords,
Who gave that strength to Samson, can
Not break the cords of man.
Since then such virtue lives
In prayer, as will exorcise
The Almighty, and fast bind His arms
In spiritual magic charms;

* * * * *

That power is prayer: which soars on high
Through Jesus to the Throne,
And "moves the hand that moves the world,"
To bring salvation down.

ANONYMOUS.—Part of some lines sent to the
Publisher.

In all thou dost, first let thy prayers ascend,
And to the gods thy labours first commend:
From them implore success, and hope a prosperous end.

PYTHAGORAS.—*Golden Rules*. (Rowe's Transl.)

That work which is begun well is half done,
And without prayer no work is well begun.

FANSHAWE.

PRA YER.—Hast thou not learn'd what thou art often told,
A truth still sacred, and believed of old,
That no success attends on spears and swords
Unblest, and that the battle is the Lord's?

COWPER.—Expostulation, Line 350; and see his
"Table Talk," Line 373.

Against the will of heaven
The work was done, and thence not long endured.

HOMER.—Iliad, Book XII. Line 9. (Derby.)

Holy beginning of a holy cause,
When heroes, girt for Freedom's combat, pause
Before high Heaven, and, humble in their might,
Call down its blessing on that coming fight.

TOM MOORE.—Rhymes on the Road, Vol. VII.
Page 326.

Prayer is the voice of faith.

HORNE.—On the 143rd Psalm, Ver. 6.

Sum up at night what thou hast done by day,
And in the morning, what thou hast to do.
Dress and undress thy soul: mark the decay
And growth of it: if with thy watch, that too
Be down, then wind up both; since we shall be
Most surely judged, make thy accounts agree.

GEORGE HERBERT.—The Temple, Stanza 76.

Daily prayers atone for daily sins.

POPE.—Homer's Iliad, Book IX. Line 623.

More things are wrought by prayer
Than this world dreams of.

TENNYSON.—*Morte d'Arthur*, near the end.

If I am right, thy grace impart,
Still in the right to stay:
If I am wrong, oh teach my heart
To find that better way!

POPE.—The Universal Prayer, Verse 8.

Behold, he prayeth.

THE ACTS, Chap. ix. Ver. 11.

Nature with folded hands seemed there,
Kneeling at her evening prayer.

LONGFELLOW.—Prelude to "Voices of the night,"
Stanza XI,

PRAYER.—Who their ill-tasted home-brew'd prayer
To the State's mellow forms prefer.

GREEN.—The Spleen, Line 336.

Battering the gates of heaven with storms of prayer.

TENNYSON.—St. Simon Stylites.

PRAYER-BOOK.—Get a prayer-book in your hand,
And stand between two churchmen.

SHAKSPERE.—King Richard III., Act III. Scene 7.

(Buckingham to Richard.)

1. See, where his grace stands 'tween two clergymen !

2. And, see, a book of prayer in his hand ;

True ornaments to know a holy man.

SHAKSPERE.—Ibid.

(The Mayor and Buckingham.)

Like one in prayer I stood.

LONGFELLOW.—Prelude to Voices of the Night, xi.

PREACHER.—Judge not the preacher ; for he is thy judge,

If thou mislike him, thou conceivest him not.

God calleth preaching folly. Do not grudge

To pick out treasures from an earthen pot.

The worst speak something good.

HERBERT.—The Temple, Church Porch, Verse 72.

Jest not the preacher's language or expression :

How know'st thou but thy sins made him miscarry ?

HERBERT.—Ibid. Verse 74.

PRECEDENCE.—The notion of the insignificance of place,
has been of infinite prejudice to many worthy men, and of as
great advantage to others who have juster thoughts of it.

While dignity sinks with its own weight, the scum of mankind
will naturally rise above it.

SWIFT.—Right of Precedence.

PRECIPITATE.—1. Let us instantly endeavour to prevent
mischief.

2. O fye ! it would be very inelégant in us :—we should only
participate things.

SHERIDAN.—The Rivals, Act V. Scene 1.

PREDESTINATION.—Predestination ! oh how distant lies
Thy root from those who do not wholly view
The Primal Cause unfolded to their eyes !

And you, ye mortals, be your judgments slow ;

For we, by whom the Godhead is descried,

Not yet the number of the elect do know :

And sweet it is in ignorance to be,

Because our bliss is doubly sanctified.

In that the will of God, and our's agree.

DANTE.—Paradise, Canto XX. Line 130. (Wright.)

PREDESTINATION.—We grant, 'tis true, that Heaven from human sense

Has hid the secret paths of Providence:
But boundless wisdom, boundless mercy may
Find even for those bewilder'd souls a way.

DRYDEN.—*Religio Laici*, Line 186.

PRELUDE.—A lively prelude, fashioning the way
In which her voice should wander.

KEATS.—*Endymion*, Book I. Line 492.

PRESS.—How shall I speak thee, or thy power address,
Thou god of our idolatry, the Press?
By thee religion, liberty, and laws,
Exert their influence, and advance their cause;
By thee, worse plagues than Pharaoh's land befell,
Diffused, make earth the vestibule of hell;
Thou fountain, at which drink the good and wise;
Thou ever bubbling spring of endless lies:
Like Eden's dread probationary tree,
Knowledge of good and evil is from thee!

COWPER.—*Progress of Error*, Line 460.

Lies have possess'd the press so, as their due,
'Twill scarce, I fear, henceforth print Bibles true.

COWLEY.—*The Puritan and Papist*.

All, all but truth, drops dead-born from the press.

POPE.—*Epilogue to Sat., Dialogue II.* Line 226.

Did charity prevail, the press would prove
A vehicle of virtue, truth, and love.

COWPER.—*Charity*, Line 624.

PRESUMPTION.—It is presumption in us, when
The help of heaven we count the act of men.

SHAKSPERE.—*All's Well that Ends Well*, Act II.
Scene 1.

PREVENTION.—Who would not give a trifle to prevent
What he would give a thousand worlds to cure?

DR. YOUNG.—*Night VII. Part II.* Line 1131.

PRIAM'S CURTAIN.—Such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night.

SHAKSPERE.—*King Henry IV., Part II.* Act I.
Scene 1.

PRICE.—The most by ready cash—but all have prices,
From crowns to kicks, according to their vices.

BYRON.—*Don Juan*, Canto V. Stanza 27.

PRICE.—Would he oblige me? let me only find
He does not think me *what he thinks mankind*.

POPE.—Epil. to the Satires, Dialogue I. Line 33.

[Here Pope alludes to Sir Robert Walpole, who was reported to have said that *all men have their price*, but Sir Robert's language has been perverted. He was denouncing the declarations of pretended patriots, of whom he said "*All those men have their price*."—See his Life, by COXE.]

PRIDE.—As in some Irish houses, where things are so-so,
One gammon of bacon hangs up for a show;
But, for eating a rasher of what they take pride in,
They'd as soon think of eating the pan it is fried in.

GOLDSMITH.—The Haunch of Venison, Line 9.

Here beggar pride defrauds her daily cheer,
To boast one splendid banquet once a-year.

GOLDSMITH.—The Traveller, Line 277.

In pride, in reasoning pride, our error lies;
All quit their sphere, and rush into the skies.
Pride still is aiming at the blest abodes,
Men would be angels, angels would be gods.

POPE.—Essay on Man, Epi. I. Line 123.

The sin of pride is the sin of sins; in which all subsequent sins
are included, as in their germ; they are but the unfolding of
this one.

ARCHBISHOP TRENCH.—The Prodigal Son, Page 374.
(Ed. 9th.)

Pride of all others the most dangerous fault,
Proceeds from want of sense, or want of thought.

ROSCOMMON.—On translated verse.

Pride the first peer and president of Hell.

DEFOE.—The True-born Englishman, Part I.

My pride fell with my fortunes.

SHAKSPERE.—As you Like it, Act I. Scene 2.

To lordlings proud I tune my lay,
Who feast in bower or hall;
Though dukes they be, to dukes I say,
That pride will have a fall.

GAY.—Duke upon Duke, a Ballad.

Of all the causes that conspire to blind
Man's erring judgment, and misguide the mind,
What the weak head with strongest bias rules,
Is Pride, the never-failing vice of fools.

POPE.—Essay on Criticism, Part II. Line 201.

'Tis pride, rank pride, and haughtiness of soul;
I think the Romans call it stoicism.

ADDISON.—Cato, Act I. Scene 1.

PRIDE.—He saw a cottage with a double coach-house,

A cottage of gentility !

And the devil did grin, for his darling sin

Is pride that apes humility.

COLERIDGE.—The Devil's Thoughts. This verse is Coleridge's, and not Southey's. See the note to the seventh verse in the edition of 1829.

PRIESTS.—Led so grossly by this meddling priest,

Dreading the curse that money may buy out.

SHAKSPERE.—King John, Act III. Scene 1.

A wealthy priest, but rich without a fault.

POPE.—The Iliad, Book V. Line 16.

First among the priests dissension springs,

Men who attend the altar, and should most

Endeavour peace.

MILTON.—Paradise Lost, Book XII.

'Tis thought that earth is more obliged to priests for bodies, than heaven for souls.

LEE.—Ædipus, Act III.

PRINCES.—Princes and lords may flourish, or may fade ;

A breath can make them, as a breath has made ;

But a bold peasantry, their country's pride,

When once destroy'd, can never be supplied.

GOLDSMITH.—Deserted Village, Line 53.

PRINCIPLES.—And oftener changed their principles than their shirt.

DR. YOUNG.—Epi. I. To Pope on the Authors of the Age.

PRIOR.—Nobles and heralds by your leave,

Here lies what once was Matthew Prior ;

The son of Adam and of Eve ;

Can Bourbon or Nassau claim higher ?

PRIOR.—Epitaph.

To me 'twas given to die : to thee 'tis given

To live. Alas ! one moment sets us even.

Mark ! how impartial is the will of heaven !

PRIOR.—For his Tombstone.

PRISON.—Stone walls do not a prison make,

Nor iron bars a cage,

Minds innocent and quiet, take

That for an hermitage.

LOVELACE.—To Althea from Prison ; 2 Percy Rel. 343.

PRISON.—A prison is a house of care,
 A place where none can thrive;
 A touchstone true to try a friend,
 A grave for one alive;
 Sometimes a place of right,
 Sometimes a place of wrong,
 Sometimes a place of rogues and thieves,
 And honest men among.

ANONYMOUS.—Inscription in Edinburgh Tolbooth.

If lovers, Cupid! are thy care,
 Exert thy vengeance on this fair,
 To trial bring her stolen charms,
 And let her prison be my arms.

EARL OF EGREMONT.—The Fair Thief; from
 COLLETT.

You shall have no worse prison than my chamber,
 Nor jailor than myself.

THE CAPTAIN.—Scott, Peveril of the Peak,
 Chap. VI.

Such prisons are beyond all liberty.

SUCKLING.—Brennoralt, Act IV.

Prison'd in a parlour, snug and small,
 Like bottled wasps upon a southern wall.

COWPER.—Retirement, Line 493.

PRIZE.—We soonest lose what we most highly prize,
 And with our youth our short-lived beauty dies.

ROSCOMMON.—Guarini's *Pastor Fido*.

It so falls out,
 That what we have we prize not to the worth
 Whiles we enjoy it; but being lack'd and lost,
 Why then we rack the value; then we find
 The virtue that possession would not show us
 Whiles it was ours.

SHAKSPEARE.—Much Ado About Nothing, Act II.
 Scene 1. (The Friar to Leonato.)

PRIZED.—I prized every hour that went by,
 Beyond all that had pleased me before;
 But now they are past, and I sigh,
 And I grieve that I prized them no more.

When forced the fair nymph to forego,
 What anguish I felt at my heart!
 Yet I thought—but it might not be so,
 'Twas with pain that she saw me depart.

She gazed as I slowly withdrew,
My path I could hardly discern ;
So sweetly she bade me adieu,
I thought that she bade me return.

SHENSTONE.—Pastoral Ballad, Part I.

PROCRASTINATION.—Procrastination is the thief of time.
DR. YOUNG.—Night I. Line 393.

PRODIGAL.—And he sent him into his fields to feed swine.
And he would fain have filled his belly with the husks that
the swine did eat : and no man gave unto him.

ST. LUKE, Chap. xv. Verses 15, 16.

Shall I keep your hogs, and eat husks with them? What
prodigal portion have I spent, that I should come to such
penury ?

SHAKSPERE.—As You Like It, Act I. Scene 1.

PRODIGY.—I would by no means wish a daughter of mine to
be a *progeny* of learning.

SHERIDAN.—The Rivals, Act I. Scene 2.

PROGRESS.—Let me wipe off this honourable dew,
That silverly doth progress on thy cheeks.

SHAKSPERE.—King John, Act V. Scene 2.

(Lewis to Salisbury.)

PROLOGUE.—Prologues precede the piece in mournful verse,
As undertakers walk before the hearse.

GARRICK.—Prol. to the Apprentice, Line 1.

PROMISE.—If the reader pleases to look back, he will find
me engaged by a promissory note, to subjoin a Descant upon
Creation.

HERVEY.—Descant upon Creation.

An acre of Performance is worth the whole land of Promise.

HOWELL.—Familiar Letters, Book IV. No. 33.

PROOF.—About three weeks ago I was very seriously alarmed
by intelligence which I received of an illness under which I then
laboured. My informer was certain of his fact, but enjoined
me not to mention it again ; he had, it seems, been let into
the secret by a friend of his, who had been told of it by an
acquaintance of his, who had had it from a near relation of
his, who had been informed of it by an intimate of hers, who
had heard it from the best authority.

Microcosm, No. XVIII. March 12, 1787.

She knew a man, who knew another,
Who knew the very party's brother.

ED. MOORE.—Trial of Slim Sal.

PROOF.—How prove you that, in the great heap of your knowledge?

SHAKSPERE.—As You Like It, Act I. Scene 2.

That which you hear you'll swear you see, there is such unity in the proofs.

SHAKSPERE.—Winter's Tale, Act V. Scene 2.

We'll leave a proof, by that which we will do,
Wives may be merry and yet honest too.

SHAKSPERE.—Merry Wives of Windsor, Act IV. Scene 2.

Give me the ocular proof;—
Make me see't; or, at the least, so prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on.

SHAKSPERE.—Othello, Act III. Scene 3.

Prove it before these varlets here; thou honourable man, prove it!

SHAKSPERE.—Measure for Measure, Act II. Scene 1.

I will prove it legitimate, sir, upon the oaths of judgment and reason.

SHAKSPERE.—Twelfth Night, Act III. Scene 2.

Prove all things, hold fast that which is good.

ST. PAUL, 1 Thessalonians, Chap. v. Ver. 21.

PROPHECY.—I will prophesy, he comes to tell me of the players.

SHAKSPERE.—Hamlet, Act II. Scene 2.

(To Guildenstern.)

Did I not tell thee that he would prophesy no good concerning me, but evil?

1 KINGS, Chap. xxii. Ver. 18. (Ahab to Jehoshaphat.)

Prophet of ill! thou never speak'st to me

But words of evil omen; for thy soul

Delights to augur ill, but aught of good

Thou never yet hast promised, nor performed.

HOMER.—The Iliad, Book I. Line 124.

(Agamemnon to Chalcas.)

PROPHET.—No prophet is accepted in his own country.

ST. LUKE, Chap. iv. Ver. 24; ST. MARK, Chap. vi. Ver. 4.

PROPHETIC.—O my prophetic soul! mine uncle!

SHAKSPERE.—Hamlet, Act I. Scene 5.

(Seeing the Ghost.)

A gloom

In her dark eye, prophetic of the doom

Heaven gives its favourites—early death.

BYRON.—Childe Harold, Canto IV. Stanza 102.

PROSE.—Who all in raptures their own works rehearse,
And drawl out measured prose, which they call verse.

CHURCHILL.—Independence.

It is not poetry, but prose run mad.

POPE.—To Arbuthnot, Prol. to Sat., Line 187.

Both to be read and censured of by those
Whose very reading makes verse senseless prose.

BEAUMONT.—The Mermaid Tavern.

The stream of verse and many-linguaged prose.

CANNING.—New Morality.

PROTEST.—*Queen*. The lady protests too much, methinks.
Hamlet. O, but she'll keep her word!

SHAKSPERE.—Hamlet, Act III. Scene 2.

In the Players' Scene.

[The first folio, 1603, gives the first line as above, and Knight and Dyce follow it; but the second folio, 1606 has—

“The lady doth protest too much, methinks.”]

PROUD.—And was so proud, that should he meet
The twelve apostles in the street,
He'd turn his nose up at them all,
And shove his Saviour from the wall.

CHURCHILL.—The Duellist, Book III. Line 129.

On William Warburton.

Proud setter-up and puller-down of kings.

SHAKSPERE.—King Henry VI., Part III. Act III.
Scene 3.

PROVOCATION.—1. What's the matter?
2. I can't tell you, the provocation's too great for words.

CIBBER.—The Refusal, Act III.

PUDDING.—One solid dish his week-day meal affords,
An added pudding solemnized the lord's.

POPE.—Moral Essays, Epi. III., To Bathurst,
Line 345.

“Live like yourself,” was soon my lady's word,
And lo! two puddings smoked upon the board.

POPE.—Ibid. Line 359.

PURITAN.—But one Puritan amongst them, and he sings
psalms to hornpipes.

SHAKSPERE.—Winter's Tale, Act IV. Scene 2.

PURPOSE.—Make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose.

SHAKSPERE.—Macbeth, Act I. Scene 5.

PURPOSE.—Yet I doubt not through the ages
 One increasing purpose runs,
 And the thoughts of men are widen'd
 With the process of the suns.

TENNYSON.—Locksley Hall, Stanza 69.

The lights of knowledge and religion, of learning human and
 divine, of letters, science and the arts, have, as by a law of
 nature, followed the track of the sun.

GUTHRIE.—The Gospel in Ezekiel, Chap. ii. Page 39.

PURSE.—Put money in thy purse.—Fill thy purse with money.
 SHAKSPERE.—Othello, Act I. Scene 3.

PURSES.— Their love
 Lies in their purses; and whoso empties them,
 By so much fills their hearts with deadly hate.

SHAKSPERE.—King Richard II., Act II. Scene 2.

He owns 'tis prudence, ever and anon,
 To smooth his careful brow, to let his purse
 Ope to a sixpence's diameter.

SHENSTONE.—Economy, Line 24.

QUARREL.— Beware
 Of entrance to a quarrel; but, being in,
 Bear 't that the opposed may beware of thee.

SHAKSPERE.—Hamlet, Act I. Scene 3.
 (Polonius to Laertes.)

How irksome is this music to my heart!
 When such strings jar, what hope of harmony?

SHAKSPERE.—King Henry VI., Part II. Act II.
 Scene 1. (The King to his Lords.)

What stronger breastplate than a heart untainted!
 Thrice is he arm'd that hath his quarrel just;
 And he but naked, though lock'd up in steel,
 Whose conscience with injustice is corrupted.

SHAKSPERE.—King Henry VI., Part II. Act III.
 Scene 2. (The King after Duke Humphrey's
 death.)

Love-quarrels oft in pleasing concord end,
 Not wedlock-treachery endangering life.

MILTON.—Samson Agonistes.

Thy head is as full of quarrels as an egg is full of meat.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1.
 (Mercutio to Benvolio.)

Those who in quarrels interpose,
 Must often wipe a bloody nose.

GAY.—Fable 34.

QUARREL.—Put we our quarrel to the will of Heaven,
Who, when he sees the hours ripe on earth,
Will rain hot vengeance on offenders' heads.

SHAKSPERE.—Richard II., Act I. Scene 2.
(Gaunt to the Duchess of Gloster.)

The quarrel is a very pretty quarrel as it stands; we should only
spoil it by trying to explain it.

SHERIDAN.—The Rivals, Act IV. Scene 3.

QUEM DEUS VULT PERDERE, PRIUS DEMENTAT.
BOSWELL'S Johnson, 1783.

TRANSLATED.—Whom the Lord wishes to ruin, he first deprives of
reason; or, "When God will punish, he will first take away the
understanding."

GEO. HERBERT.—*Jacula Prudentum.*

[After a long search (for this passage) for the purpose of deciding a bet,
some gentlemen of Cambridge found it among the fragments of Euripides,
where it is given as a translation of a Greek iambic.—*Malone's Note to
Boswell's Johnson.*]

In quiet let him perish, for provident Jove hath deprived him of
reason.

BUCKLEY'S Homer.—The Iliad, Book IX. Page 161.

[The passage has reference to the condition of one who is advancing im-
perceptibly, though surely, to final ruin.—*Kennedy, cited by Mr. Buckley,
supra.*]

For those whom God to ruin has design'd,
He fits for fate, and first destroys their mind.

DRYDEN.—Hind and Panther, Part III. Line 1094.

QUEEN MAB.—O then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 4.
(Mercutio to Romeo.)

QUEEN VICTORIA.—Broad based upon her people's will
And compass'd by the inviolate sea.

TENNYSON.—To the Queen. (Dedication to his
Poems, published by Moxon, 1865, ed. 17.)

QUESTION.—Her father loved me; oft invited me;
Still question'd me the story of my life
From year to year; the battles, sieges, fortunes,
That I have pass'd.

SHAKSPERE.—Othello, Act I. Scene 3. (The Moor
to the Senate.)

QUESTION.—Ask me no questions, and I'll tell you no fibs.

GOLDSMITH.—She Stoops to Conquer, Act III.

QUESTIONABLE.—Thou com'st in such a questionable shape
That I will speak to thee.

SHAKSPERE.—Hamlet, Act I. Scene 4. (The Ghost Scene.)

QUIPS.—Quips and cranks, and wanton wiles,
Nods and becks, and wreathed smiles.

MILTON.—L'Allegro, Line 27.

QUOTING.—With just enough of learning to misquote.

BYRON.—English Bards, Line 66.

RACE.—Herself the solitary scion left
Of a time-honour'd race.

BYRON.—The Dream.

RACK.—Stretch'd on the rack of a too easy chair.

Pope.—The Dunciad, Book IV. Line 342.

RAGE.—They could neither of 'em speak for rage; and so fell a
sputtering at one another like two roasting apples.

CONGREVE.—The Way of the World, Act II. Scene 8.

Such lines as almost crack the stage,
When Bajazet begins to rage.

COWLEY.—Of Wit, Verse 7.

RAIL.—Let not the heavens hear these tell-tale women
Rail on the Lord's anointed.

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Richard calls for trumpets and drums to drown
the upbraidings of his Mother and Queen
Elizabeth.)

RAIN.—He shall come down like the rain into a fleece of wool:
even as the drops that water the earth.

PSALM lxii. Ver. 6.

He maketh his sun to rise on the evil and on the good, and sendeth
rain on the just and on the unjust.

St. MATTHEW, Chap. v. Ver. 45.

RAINBOW.—Look upon the rainbow, and praise him that made
it; very beautiful it is in the brightness thereof; it compasseth
the heaven about with a glorious circle, and the hands of the
Most High have bended it.

ECCLESIASTICUS, Chap. xliii. Verses 11, 12.

So shines the setting sun on adverse skies,
And paints a rainbow on the storm.

DR. WATTS.—Lyric Poems, The Disappointment
and Relief.

RAINBOW.—That gracious thing, made up of tears and light.
COLERIDGE.—The Two Founts, Verse 5.

What skilful limner e'er would choose
To paint the rainbow's various hues,
Unless to mortal it were given
To dip his brush in dyes of heaven?
SCOTT.—Marmion, Verse 5.

Thou, my Zuleika, share and bless my bark;
The dove of peace and promise to mine ark!
Or, since that hope's denied in worlds of strife,
Be thou the rainbow to the storms of life!
The evening beam that smiles the clouds away,
And tints to-morrow with prophetic ray!
BYRON.—The Bride of Abydos, Canto II. Stanza 20.

See in the rear of the warm sunny shower,
The visionary boy from shelter fly;
For now the storm of summer rain is o'er,
And cool, and fresh, and fragrant is the sky.
And lo! in the dark east, expanded high,
The rainbow brightens to the setting sun!
Fond fool, that deem'st the streaming glory nigh,
How vain the chase thine ardour has begun!
'Tis fled afar ere half thy purposed race be run.
BEATTIE.—The Minstrel, Book I. Stanza 30.

So to the unthinking boy the distant sky
Seems on some mountain's surface to rely;
He with ambitious haste climbs the ascent,
Curious to touch the firmament;
But when with an unwearied pace,
He is arrived at the long-wish'd for place,
With sighs the sad defeat he does deplore,
His heaven is still as distant as before!
JOHN NORRIS.—The Infidel.

RAKE.—Men, some to business, some to pleasure take;
But every woman is at heart a rake:
Men, some to quiet, some to public strife;
But every lady would be queen for life.
POPE.—Moral Essays, Epi. II. Line 215; and see
his Silvia, a Fragment.

RANK.—The rank is but the guinea stamp,
The man's the gowd for a' that.
BURNS.—Honest Poverty.

RAPTURE.—An infant when it gazes on the light,

A child the moment when it drains the breast,

A devotee when soars the Host in sight,

An Arab with a stranger for a guest,

A sailor when the prize has struck in fight,

A miser filling his most hoarded chest,

Feel rapture ; but not such true joy are reaping

As they who watch o'er what they love while sleeping.

BYRON.—Don Juan, Canto III. Stanza 196.

Sweet the young muse with love intense,

Which smiles o'er sleeping innocence.

SMART.—Song to David, Verse 73.

Not the poet in the moment

Fancy lightens on his e'e,

Kens the pleasure, feels the rapture,

That thy presence gies to me.

BURNS.—Fair Eliza, Verse 3.

RAT.—Quoth Hudibras, I smell a rat,

Ralpho, thou dost prevaricate.

BUTLER.—Hudibras, Part I. Canto I. Line 821.

RAZORS.—A fellow in a market town,

Most musical cried razors up and down,

And offer'd twelve for eighteenpence ;

Which certainly seem'd wondrous cheap,

And for the money quite a heap,

As ev'ry man would buy with cash and sense.

PETER PINDAR.—Ode III. Verse 4. A.D. 1786.

Sirrah ! I tell you, you're a knave,

To cry up razors that can't shave.

Friend ! quoth the razor man, " I am not a knave ;"

As for the razors you have bought

Upon my soul I never thought

That they would shave.

" What were they made for then, you Dog," he cries ;

" *Made*," quoth the fellow with a smile, " to *sell*."

IBID.

READ.—1. I'll walk a turn, and digest what I have read.

2. You'll grow devilish fat upon this paper diet.

CONGREVE.—Love for Love, Act I. Scene 1.

Read, read, sirrah, and refine your appetite ; learn to live upon instruction ; feast your mind, and mortify your flesh : Read, and take your nourishment in at your eyes, shut up your mouth, and chew the cud of understanding.

CONGREVE.—Ibid.

READ.—Shall a rascal, because he has read books, talk pertly to me?

COLLEY CIBBER.—The Double Gallant, Act I.
Scene 1.

Read Homer once, and you can read no more,
For all books else appear so mean, so poor,
Verse will seem prose; but still persist to read,
And Homer will be all the books you need.

BUCKINGHAM.—Essay on Poetry.

REASON.—If there were reason for these miseries,
Then into limits could I bind my woes:—
Wilt thou have a reason for this coil?

SHAKSPERE.—Titus Andronicus, Act III. Scene 1.
(On the mutilation of his daughter Lavinia by
Demetrius and Chiron.)

While reason drew the plan, the heart inform'd
The moral page, and fancy lent it grace.

THOMSON.—Liberty, Part IV.

I have no other but a woman's reason:
I think him so, because I think him so.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 2. (Lucetta to Julia.)

Give you a reason on compulsion! If reasons were as plenty
as blackberries, I would give no man a reason upon compul-
sion.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4. (Falstaff to Poins and Prince Henry.)

Reason raise o'er instinct as you can;
In this 'tis God directs, in that 'tis man.

POPE.—Essay on Man, Epi. III. Line 97.

Who taught the nations of the field and wood
To shun their poison, and to choose their food?

POPE.—Ibid., Line 99.

Learn from the beasts the physic of the field.

POPE.—Ibid., Line 174.

His reasons are two grains of wheat hid in two bushels of chaff;
you shall seek all day ere you find them; and when you have
found them they are not worth the search.

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.
(Bassanio to Antonio.)

REBELLION.—My own flesh and blood to rebel!

SHAKSPERE.—Merchant of Venice, Act III.
Scene 1. (Shylock to Salarino.)

RECKONING.—I ne'er cost you a coach yet, nor put you to the dear repentance of a banquet.

BEAUMONT and FLETCHER.—Philaster, Act II. Scene 2.

So comes a reck'ning when the banquet's o'er,
The dreadful reck'ning, and men smile no more.

GAY.—What d'ye Call It, Act II. Scene 9.

No reckoning made, but sent to my account
With all my imperfections on my head.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(The Ghost to Hamlet.)

And I, with all my sins about me, hurl'd
To th' utter darkness of the lower world.

ROSCOMMON.—The Ghost, last Line but two.

I am ill at reckoning; it fits the spirit of a tapster.

SHAKSPERE.—Love's Labour Lost, Act I. Scene 2.
(Armado to Moth.)

Ruminates like an hostess that hath no arithmetic but her brain
to set down her reckoning.

SHAKSPERE.—Troilus and Cress. Act III. Scene 3.
(Thersites to Achilles.)

RECOILED.—And back recoil'd, he knew not why,
Even at the sound himself had made.

COLLINS.—Ode on the Passions, Line 19.

RECONCILEMENT.—Never can true reconcilement grow,
Where wounds of deadly hate have pierced so deep.

MILTON.—Paradise Lost, Book IV. Line 98.

RECORDER.—And so God direct them in the choice of a
Recorder, who may for many years supply that important office
with skill, diligence, courage, and fidelity. And let all the people
say, Amen.

SWIFT.—To the Mayor and Aldermen of Dublin.

RECRUIT.—Here, hand me down the statute—read the articles
—swear—kiss the book—subscribe, and be a hero: sixpence
a-day, subsistence and arrears.

FARQUHAR.—The Recruiting Officer.

He stands erect; his slouch becomes a walk;
He steps right onward, martial in his air,
His form, and movement.

COWPER.—The Task, Book IV. Line 639.

RECTOR.—And while in wealth he cuts and carves,
The worthy curate prays and starves.

GEO. COMBE.—Dr. Syntax, Tour to the Lakes,
Chap. VII.

REDOLENT.—Ah, happy hills! ah, pleasing shade!

Ah, fields beloved in vain!

Where once my careless childhood stray'd,

A stranger yet to pain.

I feel the gales that from ye blow

A momentary bliss bestow,

As, waving fresh their gladsome wing,

My weary soul they seem to smooth,

And, redolent of joy and youth,

To breathe a second spring.

GRAY.—Prospect of Eton College, Stanza 2.

And bees their honey redolent of spring.

DRYDEN.—Fable on the Pythagorean System.

REFLECTION.—But with the morning cool reflection came.

SCOTT.—The Highland Widow, Intro. Chap. IV.

They only babble who practise not reflection.

I shall think—and thought is silence.

SHERIDAN.—Pizarro, Act I. Scene 1.

REFORM.—"Tis the talent of our English nation,

Still to be plotting some new reformation.

DRYDEN.—Prol. to Sophonisba.

I'll have no more beggars. Fools shall have wealth, and the
learned shall live by his wits. I'll have no more bankrupts.

GEO. CHAPMAN.—The Widow's Tears, Act I.
Scene 1.

REFRESHMENT.—"Before you begin," said Peter Peebles,
"I'll thank you to order me a morsel of bread and cheese, or
some cauld meat, or broth, or the like alimentary provision."

SCOTT.—Redgauntlet, Letter XIII.

Chafe the limb, and pour the fragrant oil.

SCOTT.—Waverley, Chap. XX.

From room to room their eager view they bend:

Thence to the bath, a beauteous pile, descend;

Where a bright damsel-train attend the guests

With liquid odours, and embroider'd vests.

POPE.—Odyssey, Book IV. Line 57.

Your other task, ye menial train, forbear:

Now wash the stranger, and the bed prepare;

With splendid palls the downy fleece adorn:

Uprising early with the purple morn,

His sinews shrunk with age, and stiff with toil,

In the warm bath foment with fragrant oil.

POPE.—Odyssey, Book XIX. Line 362

REFRESHMENT.—The nymph dismiss'd him, (odorous garments given,)

And bathed in fragrant oils that breathed of heaven.

POPE.—*Odyssey*, Book V. Line 335.

The train prepare a cruse of curious mold,
A cruse of fragrance, form'd of burnish'd gold;
Odour divine! whose soft refreshing streams
Sleek the smooth skin, and scent the snowy limbs.

POPE.—*Odyssey*, Book VI. Line 91.

REGULAR.—You are as regular in your irregularities, I find, as ever.

O'BRIEN.—*Cross Purposes*, Act I. Scene 1.

REIGN.—Better to reign in hell than serve in heaven!

MILTON.—*Paradise Lost*, Book I. Line 263.

REJOICE AND WEEP.—Rejoice with them that do rejoice, and weep with them that weep.

ROMANS, Chap. xii. Ver. 15.

To weep with them that weep doth ease some deal,
But sorrow flouted at is double death.

SHAKSPERE.—*Titus Andronicus*, Act III. Scene 1.
(Marcus to Titus and others.)

As the human countenance smiles on those that smile, so does it sympathize with those that weep.

SMART'S *Horace*, Art of Poetry.

RELIEF.—For this relief, much thanks.

SHAKSPERE.—*Hamlet*, Act I. Scene 1.
(Francisco to Bernardo.)

RELIGION.—Religion, if in heavenly truths attired,
Needs only to be seen to be admired.

COWPER.—*Expostulation*, Line 492.

Religion does not censure or exclude
Unnumber'd pleasures, harmlessly pursued.

COWPER.—*Retirement*, Line 783.

Religion crowns the statesman and the man,
Sole source of public and of private peace.

DR. YOUNG.—On the public Situation of the Kingdom, Line 499.

Religion is the mortar that binds society together; the granite pedestal of liberty; the strong backbone of the social system.

GUTHRIE.—*The Gospel in Ezekiel*, Chap. xv., Page 295.

The dispute about religion,
And the practice of it, seldom go together.

DR. YOUNG.—*Pref. to Night VI*. Line 1.

RELIGION.—For in religion as in friendship, they who profess most are ever the least sincere.

SHERIDAN.—The Duenna, Act III. Scene 3.

A fellow that makes religion his stalking-horse.

MARSTON.—The Malecontent, Act IV. Scene 3.

Religion, blushing, veils her sacred fires,
And unawares morality expires.

POPE.—The Dunciad, Book IV., Line 649.

He dropped his religion and took up no other in its stead.

SWIFT.—Four Last Years of Queen Anne.

(On the Earl of Wharton.)

REMEDY.—The remedy is worse than the disease.

BACON.—Essay XV. on Seditions, last Line.

Withdraw thy action, and depart in peace ;

The remedy is worse than the disease.

DRYDEN's Juvenal, Satire XVI.

Better that we awhile had borne

E'en all those ills which most displease,

Than sought a cure far worse than the disease.

BUCKINGHAM.—Chorus III. in Marcus Brutus.

REMEMBERED.—I've been so long remember'd, I am forgot.

DR. YOUNG.—Night IV. Line 57.

REMEMBRANCE.—Remembrance wakes with all her busy train.

Swells at my breast, and turns the past to pain.

GOLDSMITH.—Deserted Village, Line 81.

REMOTE.—Remote, unfriended, melancholy, slow,

Or by the lazy Scheld, or wandering Po.

GOLDSMITH.—The Traveller, Line 1.

REMUNERATION.—Biron. What is a remuneration ?

Costard. Marry, sir, halfpenny farthing.

SHAKSPERE.—Love's Labour's Lost, Act III. Scene 1.

RENEGADE.—For renegadoes, who ne'er turn by halves.

Are bound in conscience to be double knaves.

DRYDEN. — Absalom and Ahithophel, Part II.

Line 366.

RENT.—Fit dwelling for the feather'd throng,

Who pay their quit-rents with a song.

GREEN.—The Wish.

The site was neither granted him nor given ;

'Twas nature's, and the ground-rent due to Heaven.

DR. WALTER HARTE.—Eulogius.

RENT.—Virgil loved rural ease, and, far from harm,
Mæcenæ fix'd him in a neat snug farm,
Where he might, free from trouble, pass his days
In his own way, and pay his rent in praise.

CHURCHILL.—Independence.

It is the due paying of God's quit-rents which he expecteth; I mean the realizing of our gratitude unto him for his many mercies, in leading the remainder of our lives according to his will and his word.

FULLER.—Mist Contemplations, No. 32.

His quit-rent ode, his peppercorn of praise.

COWPER.—Table Talk, Line 111.

REPENTANCE.—A king who errs not never can repent.

HOOLE.—Metastasio, Act II. Scene 3.

Repentance is a goddess and the preserver of those who have erred.

JULIAN.

REPROACH.—O lud! how wise he is! Well, his reproaches have that greatness of soul—the confusion they give one is insupportable!—*Betty*, is the tea ready?

COLLEY CIBBER.—The Nonjuror, Act I. Scene 1.

REPROOF.—I have a touch of your condition,
That cannot brook the accent of reproof.

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Richard to his Mother.)

REPUTATION.—Thou liest in reputation sick.

SHAKSPERE.—King Richard II., Act II. Scene 1.
(Gaunt to the King.)

How difficult is it to save the bark of reputation from the rocks of ignorance.

PETRARCH.—His Life by Mrs. Dobson, Vol. I. Page 303.

At an assembly at Bath there was a number of ladies of rank chiefly remarkable for the delicacy of their reputation.

LIFE OF SHERIDAN, by G. G. S.

Bankrupt in fortune and reputation.

SHERIDAN.—The School for Scandal, Act I. Scene 1.

RESENTMENT.—Please to remember in the midst of your resentments that you are to speak to a clergyman and not to a footman.

SWIFT.—To the Bishop of Meath. (22nd May, 1719.)

RESIGNATION.—One eye on death, and one full fix'd on heaven.

DR. YOUNG.—Night V. Line 838.

RESOLUTION.—Put on
The dauntless spirit of resolution.

SHAKSPERE.—King John, Act V. Scene 1.
(The Bastard to the King.)

For ebbing resolution ne'er returns,
But falls still further from its former shore.

HOMER.—Siege of Aquileia, Act IV.
(Titus to his Mother.)

REST.—Rest thy unrest on England's lawful earth.

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Duchess of York.)

So may he rest ; his faults lie gently on him !

SHAKSPERE.—King Henry VIII., Act IV. Scene 2.
(Katherine on hearing of Wolsey's death.)

Silken rest

Tie all thy cares up.

BEAUMONT and FLETCHER.—Four Plays in One,
Scene 3.

Come, lay thy head upon my breast,
And I will kiss thee into rest.

BYRON.—The Bride of Abydos, Canto I. Stanza 11.

Rest is the sweet sauce of labour.

PLUTARCH.—Morals, Discourse I.

Rest after labour.

POLLOK.—The Course of Time, Book V.

That they may rest from their labours ; and their works do follow
them.

REVELATION.—St. John, Chap. xiv. Ver. 13.

Rest for the toiling hand,
Rest for the thought-worn brow,
Rest for the weary way-sore feet,
Rest from all labour now !

HORACE BONAR,

Thousands of toiling hands
Where theirs have ceased from their labours,
Thousands of aching brains
Where theirs are no longer busy.
Thousands of weary feet
Where theirs have completed their journey.
Thousands of throbbing hearts
Where theirs are at rest for ever.

LONGFELLOW.—At the Graves of Evangeline and
Gabriel

REST.—Absence of occupation is not rest.

COWPER.—Retirement, Line 623.

Sleep dwell upon thine eyes, peace in thy breast!—

Would I were sleep and peace, so sweet to rest.

SHAKSPEARE.—Romeo and Juliet, Act II. Scene 2.

(Romeo, the night before his marriage.)

RESTORATION.—Once more the godlike David was restored,
And willing nations knew their lawful lord.

DRYDEN.—Absalom and Ahitophel, Part I. Last line.

To Britain, Charles this glory had restored,

And those revolted nations own'd their lord.

OTWAY.—Windsor Castle, Line 379.

With joy and gratitude they saw restored,

Crown'd with success, and safe, their much loved lord.

PYE.—Alfred, Book IV. Line 576.

RESURRECTION.—Almighty God, who, through thine only-begotten Son, Jesus Christ, hast overcome death, and opened unto us the gate of everlasting life.

COLLECT for EASTER DAY.

It is sure and certain hope, and not belief. The passage does not mean the resurrection of the person interred, but the general resurrection; it is in sure and certain hope of *the* resurrection, not *his* resurrection. Where the deceased is really spoken of, the expression is very different—"as our hope is this our brother doth" [rest in Christ]; a mode of speech consistent with every thing but absolute certainty that the person departed doth *not* rest in Christ, which no one can be assured of without immediate revelation from heaven.

BOSWELL'S Johnson, April 1783.

Mors mortis, morti mortem nisi morte dedisses;

Æternæ vitæ janua clausa foret.

O death of death! unless thou hadst given up death to death by death, the gate of eternal life would have been closed.

[The Latin passage quoted above may be seen inscribed on the tomb of the Twemlow family, in Witton churchyard, Northwich. I have been told that it is the composition of the late incumbent, the Rev.—Littler, A.M.]

Alas! alas!

Why, all the souls that were, were forfeit once;

And He that might the vantage best have took,

Found out the remedy.

SHAKSPEARE.—Measure for Measure, Act II. Scene 2.

(Isabella to Angelo.)

And burst the marble slumbers of the tomb.

HEBER.—Palestine.

RETIREMENT.—Had I the choice of sublunary good,
What could I wish that I possess not here ?

Health, leisure, means to improve it, friendship, peace.

COWPER.—The Task, Book III. Line 689.

O, blest retirement ! friend to life's decline——

How blest is he who crowns, in shades like these,

A youth of labour with an age of ease !

GOLDSMITH.—The Deserted Village, Lines 97—99.

RETORT.—I did dislike the cut of a certain courtier's beard ;
he sent me word, If I said his beard was not cut well, he was in
the mind it was : this is called the " Retort courteous."

SHAKSPERE.—As You Like It, Act V. Scene 4.

(Touchstone to Jaques.)

RETREAT.—'Tis pleasant through the loopholes of retreat

To peep at such a world ; to see the stir

Of the Great Babel, and not feel the crowd.

COWPER.—The Task, Book IV. Line 88.

In all the trade of war, no feat

Is nobler than a brave retreat.

BUTLER.—Hudibras, Part I. Canto III. Line 607.

RETROSPECT.—And oft a retrospect delights the mind.

DANTE.—Purgatorio, Canto IV. Line 54.

(Wright's Transl.)

REVEALS.—The maid who modestly conceals

Her beauties, while she hides, reveals ;

Give but a glimpse, and fancy draws

Whate'er the Grecian Venus was.

ED. MOORE.—The Spider and Bee, Line 19.

REVELRY.—There was a sound of revelry by night,

And Belgium's capital had gather'd then

Her Beauty and her Chivalry, and bright

The lamps shone o'er fair women and brave men :

A thousand hearts beat happily ; and when

Music arose with its voluptuous swell,

Soft eyes look'd love to eyes which spake again,

And all went merry as a marriage bell.

BYRON.—Childe Harold, Canto III. Stanza 21.

A bevy of fair women, richly gay

In gems and wanton dress.

MILTON.—Paradise Lost, Book XI.

REVELS.—The king doth keep his revels here to-night.

SHAKSPERE.—Midsummer Night's Dream, Act II.

Scene 1. (Puck.)

REVELS.—Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision.
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

SHAKSPERE.—Tempest, Act IV. Scene 1.
(Prospero.)

REVENGE.—Haste me to know it; that I, with wings as swift
As meditation, or the thoughts of love,
May sweep to my revenge.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(Hamlet to the Ghost.)

REVERSION.—Is there no bright reversion in the sky.
For those who greatly think, or bravely die?

POPE.—Memory of a Lady, Line 9.

REVOLUTIONS.—What various revolutions in our art
Since Thespis first sold ballads in a cart!

FOOTE.—Prol. to the Lyar.

RHETORIC.—For rhetoric he could not ope
His mouth, but out there flew a trope.

BUTLER.—Hudibras, Part I. Canto I. Line 81.

RHYME AND REASON.—*D.* In Reason nothing.
B. Something then in Rhyme.

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.
(Dumain and Biron.)

V. How now, sir? what are you reasoning with yourself?

S. Nay, I was rhyming; 'tis you that have the reason.

SHAKSPERE.—Two Gentlemen of Verona, Act II.
Scene 1. (Valentine to Speed.)

1. But are you so much in love as your rhymes speak?

2. Neither rhyme nor reason can express how much.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Rosalind to Orlando.)

I was promised on a time
To have reason for my rhyme;
From that time until this season
I received nor rhyme nor reason.

SPENSER.—Lines on his Promised Pension.

RIALTO.—Many a time and oft
In the Rialto you have rated me.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock to Antonio.)

What news on the Rialto?

SHAKSPERE.—Ibid. (Shylock to Bassanio.)

RICHARD.—Hence, babbling dreams; you threaten here in
vain;

Conscience avaunt, *Richard's* himself again!

COLLEY CIBBER.—The Tragical History of King
Richard III. Altered from Shakespeare, Act V.
Scene 1.

And *Constance* is herself again.

CAMPBELL.—Theodric.

How much our golden wishes are in vain!

When they are past, we are ourselves again.

DRYDEN.—The Maiden Queen, Act III. Scene 1.

RIDE A COCK-HORSE.—The playful jockey scours the
room,

Briskly, astride upon the parlour broom.

COWPER.—Tirocinium, Line 366.

Bring me the bells, the rattle bring,

And bring the hobby I bestrode,

When pleased, in many a sportive ring,

Around the room I jovial rode.

SHENSTONE.—Ode to Memory, Verse 8.

We set them a cock-horse and made them play.

BRIDAL SONG.—Appendix to General Preface to
SCOTT'S Novels, Chap. V. end of No. 2; and see
BURTON'S Anat. of Melanc. 271. ed. 1849, citing
Valerius Maximus, Chap. VIII. Book 8.

Unthought-of frailties cheat us in the wise.

POPE.—Moral Essays, Epi. I. To Temple, Line 69.

[Dr. Samuel Clarke (ob. 1729) frequently amused himself in a private
room of his house, in leaping over the tables and chairs.—*Dr. Warton on
the line in Pope, supra.*

To be capable of deriving amusement from trivial circumstances, indi-
cates a heart at ease, and may generally be regarded as the concomitant of
virtue.—*Encycl. Brit., Title "Clarke."*]

RIGHT.—His faith perhaps, in some nice tenets might
Be wrong; his life, I'm sure, was in the right.

COWLEY.—Death of Mr. Crashaw.

For modes of faith let graceless zealots fight;

His can't be wrong, whose life is in the right.

POPE.—Essay on Man, Epi. III. Line 305.

RIGHT.—I see the right, and I approve it too ;
Condemn the wrong, and yet the wrong pursue.

TATE.—Ovid Met., Book VII. Verse 20.

Whatever is, is right.

POPE.—Essay on Man, Epi. I. Line 294.

Rest satisfied, that whatever is by the appointment of Heaven is
right, is best.

HERVEY.—Meditations in a flower garden.

[If Mr. Pope understands the maxim according to the limitation suggested above, he speaks an undeniable and glorious truth. But if that great poet includes whatever comes to pass through the wild and extravagant passions of men, surely no thinking person, at least no Christian, can accede to his opinion.—*Note by Mr. Hervey.*]

RING.—Oh ! how many torments lie in the small circle of a
wedding-ring.

COLLEY CIBBER.—The Double Gallant, Act I. last
line.

Ring out wild bells to the wild sky,
The flying cloud, the frosty light ;
The year is dying in the night ;
Ring out wild bells and let him die.

Ring out the old, ring in the new,
Ring happy bells across the snow :
The year is going, let him go ;
Ring out the false, ring in the true.

Ring in the valiant man and free,
Ring in the CHRIST that is to be.

TENNYSON.—In Memoriam, C. V. Verses 1, 2, and
last.

RIOT.—And in his pained heart made purple riot.

KEATS.—The Eve of St. Agnes, St. 16.

RIPEST.—The ripest fruit first falls.

SHAKSPERE.—King Richard II., Act II. Scene 1.
(The King on hearing of Gaunt's death.)

RIVER.— She was his life,
The ocean to the river of his thoughts,
Which terminated all.

BYRON.—The Dream, Line 56.

The river of his thoughts.

LONGFELLOW.—The Spanish Student, Act II.
Scene 3.

[The idea is from Dante ; God was the leading idea of his mind. On HIM his thoughts were continually fixed. His love, His glory, were ever present to his mind.—*Wright's Translation.*]

RIVETS.—With busy hammers, closing rivets up,
Give dreadful note of preparation.

SHAKSPERE.—King Henry V., Chorus to Act IV.

RIVULETS.—Myriads of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

TENNYSON.—The Princess, p. 169.

ROADS.—Had you seen but these roads before they were made,
You'd have held up your hands and bless'd Gen'ral Wade.

SCOTT.—Tales of my Landlord, Chap. XVIII.

Yes, sir, I am old Will Boniface, pretty well known upon this
road, as the saying is.

FARQUHAR.—Beaux Stratagem, Act I. Scene 1.

ROAM.—Where'er I roam, whatever realms to see,
My heart untravell'd fondly turns to thee;
Still to my brother turns, with ceaseless pain,
And drags at each remove a lengthening chain.

GOLDSMITH.—The Traveller, Line 7.

ROAR.—I will roar, that it will do any man's heart good to hear
me.

I will aggravate my voice so, that I will roar you as gently as
any sucking dove; I will roar you an 'twere any nightingale.

SHAKSPERE.—Midsummer Night's Dream, Act I.
Scene 2. (Bottom to Quince.)

ROB.—Rob me the Exchequer the first thing thou doest.

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 3. (Falstaff to Prince Henry.)

ROBBED.—He that is robb'd not wanting what is stolen,
Let him not know it, and he's not robb'd at all.

SHAKSPERE.—Othello, Act III. Scene 3.
(The Moor to Iago.)

ROBES.—Our old robes sit easier than our new.

SHAKSPERE.—Macbeth, Act II. Scene 4.
(Macduff to Rosse.)

Such virtue is there in a robe and gown!

DRYDEN.—Prol. to Troilus and Cressida.

ROD.—Take thy correction mildly. Kiss the rod.

SHAKSPERE.—King Richard II., Act V. Scene 1.

Love is a boy by poets styl'd,
Then spare the rod, and spoil the child.

BUTLER.—Hudibras, Part II. Canto I. Line 843.

He that spareth his rod hateth his son.

PROVERBS, Chap. xiii. Ver. 24; Chap. xix. Ver. 18.

ROGUE.—Rogue in spirit, and rogue in grain.

HEATH, (ROBT.) 1650.

ROLAND FOR AN OLIVER.—

[This an old saying, and not a quotation. For its supposed origin, see *Bailey's Dictionary*, title "Rowland" and "Oliver," and 9 Notes and Queries, 457.]

ROMANS.—Romans, countrymen, and lovers.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.

(Brutus' Address to the Citizens after Cæsar's death.)

The last of all the Romans, fare thee well!

SHAKSPERE.—Julius Cæsar, Act V. Scene 3.

(Brutus on seeing Cassius dead.)

This was the noblest Roman of them all.

SHAKSPERE.—Julius Cæsar, Act V. Scene 5.

(Anthony on seeing Brutus dead.)

It is the finest piece that has been composed, as some pedant has said, since the Romans died.

HORACE WALPOLE.—Letter to Mason, 2nd March, 1773. (With reference to Sir Thomas Wyat's Oration.)

ROME.—See the wild waste of all-devouring years!

How Rome her own sad sepulchre appears,

With nodding arches, broken temples spread;

The very tombs now vanished, like their dead!

POPE.—Moral Essays; to Mr. Addison. Epi. V. Line 1.

The silver goose before the shining gate,

There flew; and by her cackle saved the state.

DRYDEN's Virgil.—The *Æneid*, Book VIII. Line 655.

And here a goose in silver, fluttering athwart the gilded galleries,
gave warning that the Gauls were just at hand.

BUCKLEY's Virgil.—The *Æneid*, Id. Page 289.

Far as the sickening eye can sweep around,

'Tis now one desert, desolate and grey.

THOMSON.—Liberty, Part I.

Thin wave the gifts

Of yellow Ceres.

THOMSON.—Liberty, Part I.

Inglorious droops the laurel, dead to song,

And long a stranger to the hero's brow.

THOMSON.—Liberty, Part I.

Breathing a kind oblivion o'er their woes.

THOMSON.—Liberty, Part I.

ROME.—An almost total desolation sits,
A dreary stillness, saddening o'er the coast.

THOMSON.—Liberty, Part I.

To ruffle in the commonwealth of Rome.

SHAKSPERE.—Titus Andronicus, Act I. Scene 2.

(Saturnine to Titus.)

Rome indeed, and room enough,
When there is in it but one only man.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

(Cassius to Brutus.)

ROOM.—Madam, here's a room is the very Homer and Iliads
of a lodging.

ANONYMOUS.—The Merry Devil of Edmonton Act I.

In the worst inn's worst room, with mat half-hung,
The floors of plaster, and the walls of dung.

POPE.—Moral Essays, Epi. III. Line 299.

ROSE.—No flower embalm'd the air but one white rose,
Which on the tenth of June by instinct blows.

CHURCHILL.—Prophecy of Famine, Line 207.

You languish like a drooping flower,
Crush'd by the weight of some relentless shower.

GARTH.—The Dispensary, Canto VI. Line 266.

Like a white poppy sinking on the plain,
Whose heavy head is overcharged with rain.

DRYDEN'S Virgil.—Æneid, Book IX. Line 436.

But now with head declined,
Like a fair flower surcharged with dew, she weeps.

MILTON.—Samson Agonistes. (Dalila enters.)

The rose had been wash'd, just wash'd in a shower,

Which Mary to Anna convey'd,

The plentiful moisture encumber'd the flower,

And weigh'd down its beautiful head.

COWPER.—The Rose, Verse 1.

The rose is fairest when 'tis budding new,

And hope is brightest when it dawns from fears ;

The rose is sweetest wash'd with morning dew,

And love is loveliest when embalm'd in tears.

SCOTT.—Lady of the Lake, Canto IV. Verse 1.

ROSES.—The rills of pleasure never run sincere,

(Earth has no unpolluted spring ;)

From the curs'd soil some dang'rous taint they bear ;

So roses grow on thorns, and honey wears a sting.

DR. WATTS.—Lyric Poems, Earth and Heaven,
Line 9.

ROSES.—Life has its bliss for these when past its bloom,
As wither'd roses yield a late perfume.

SHENSTONE.—The Judgment of Hercules, Line 426.

DR. WATTS.—The Rose, Verse 2.

ROSS.—But all our praises why should lords engross?
Rise, honest Muse! and sing the Man of Ross.

POPE.—Moral Essays, Epi. III. To Bathurst, Line 249.

ROT.—Sorry pre-eminence of high descent
Above the vulgar born, to rot in state!

BLAIR.—The Grave, Line 154.

Proud e'en in death, here rot in state.

CHURCHILL.—The Ghost, Book II.

'Tis but an hour ago since it was nine;
And, after one hour more, 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot.

SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques.)

So runs the round of life from hour to hour.

TENNYSON.—In Memoriam.

RUDE.—Rude am I in my speech,
And little bless'd with the soft phrase of peace.

SHAKSPERE.—Othello, Act I. Scene 3.

(The Moor's speech before the Senate.)

RUIN.—Some temple's mouldering tops between,
With venerable grandeur mark the scene.

GOLDSMITH.—The Traveller, Line 109.

We should have been ruin'd if we had not been ruin'd.

THEMISTOCLES.—Rollin, Ancient History, Book VII.
Sect. 2.

RULE.—His fair large front, and eye sublime, declar'd
Absolute rule: and hyacinthine locks,
Round from his parted forelock, manly hung
Clustering, but not beneath his shoulders broad.

MILTON.—Paradise Lost, Book IV. Line 300.

And this was thought the highest post,
For, rule the rump, you rule the roast.

SWIFT.—Answer to Dr. Delany.

He is unfit to manage public matters,
Who knows not how to rule at home his household.

FORD.—The Fancies, Act V. Scene 1.

RULE BRITANNIA.—A national song of England.

THOMSON.—Masque of Alfred.

[The poet wrote the *Masque* conjointly with Mallet, and it contains this song. Mr. Bolton Corney ascribes it to Mallet; but Turle and Taylor, in the *People's Music Book*, p. 253, and Dr. Johnson, think otherwise; and the generally received opinion is, that it is the production of Thomson.]

RULING PASSION.—In men we various ruling passions find;
In women, two almost divide the mind;
Those, only fix'd, they first or last obey,
The love of pleasure and the love of sway.

POPE.—Moral Essays; to a Lady, Epi. II. Line 207.

Manners with fortunes, humours turn with climes,
Tenets with books, and principles with times.
Search then the ruling passion: there alone
The wild are constant, and the cunning known.

POPE.—Moral Essays, Epi. I. Line 172.

The ruling passion, be it what it will,
The ruling passion conquers reason still.

POPE.—Moral Essays, Epi. III. Line 153; and see
his Epistle to Lord Cobham, Epi. I. Part III.

RUN.—Write the vision, and make it plain upon the tables, that
he may run that readeth it.

HABAKKUK, Chap. ii. Ver. 2.

But truths on which depends our main concern,¹
That 'tis our shame and misery not to learn,
Shine by the side of every path we tread
With such a lustre, he that runs may read.

COWPER.—Tirocinium, Line 77.

Satire's my weapon, but I'm too discreet
To run a-muck and tilt at all I meet.

POPE.—Imitations of Horace, Book II. Sat. 1.

RUN.—But yet I run before my horse to market.

SHAKSPERE.—King Richard III., Act I. Scene 2.
(Gloster.)

RURAL.—Nor rural sights alone, but rural sounds
Exhilarate the spirit, and restore
The tone of languid nature.

COWPER.—The Task, Book I. Line 181.

RUSSELL, LORD JOHN.—There is nothing he would not
undertake; I believe he would perform the operation for the
stone—build St. Peter's—or assume (with or without ten min-
utes' notice) the command of the Channel Fleet.

It is impossible to sleep soundly while he has command of the
watch.

SIDNEY SMITH.—Wit and Wisdom, 3rd Ed. 154.
(Longmans.)

SABBATH.—Hail, Sabbath! thee I hail, the poor man's day.

GRAHAME.—The Sabbath, Line 40.

Sprung from a father who the Sabbath fears.

JUVENAL.—Translated by Gifford, Sat. XIV.

Line 96. (Dr. Ramage, 3.)

The Sabbath was made for man, and not man for the Sabbath.

ST. MARK, Chap. ii. Ver. 27. (Our Lord to the Pharisees.)

How still the morning of the hallow'd day!

Mute is the voice of rural labour, hush'd

The ploughboy's whistle, and the milkmaid's song.

GRAHAME.—The Sabbath, Line 1.

No place is sacred, not the church is free,

E'en Sunday shines no Sabbath-day to me.

POPE.—Prol. to Sat. Line 11.

O Italy!—thy Sabbaths will be soon

Our Sabbaths, closed with mummerly and buffoon;

Preaching and pranks will share the motley scene,

Ours parcell'd out, as thine have ever been,

God's worship and the mountebank between.

COWPER.—The Progress of Error, Line 152.

Oh, servile Italy! abode of woe!

Bark without pilot in a stormy sky!

Queen once of fair domains—now fallen low!

DANTE.—Purgatorio, Canto VI. Line 76.

(Wright's Transl.)

Restore to God his due in tithe and time:

A tithe purloin'd cankers the whole estate.

Sundays observe: think, when the bells do chime,

'Tis angels' music; therefore come not late.

HERBERT.—The Temple, Verse 65.

Students of every age and kind, beware of secular study on the Lord's day.

PROFESSOR MILLER.—Of Edinburgh.

SACK.—O monstrous! but one halfpenny-worth of bread to this intolerable deal of sack!

SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Prince Henry reading Falstaff's bill of charges at the Boar's Head.)

SAD.—'Tis impious in a good man to be sad.

DR. YOUNG.—Night IV. Line 675.

SADDER.—He went like one that hath been stunn'd,
And is of sense forlorn ;
A sadder and a wiser man
He rose the morrow morn.

COLERIDGE.—The Ancient Mariner, last verse.

SAGE.—'Twas thus, by the cave of the mountain afar,
While his harp rung symphonious, a hermit began :
No more with himself or with nature at war,
He thought as a sage, though he felt as a man.

BEATTIE.—The Hermit, Verse I. Line 5.

SAINT.—Saint abroad, and a devil at home.

BUNYAN.—Pilg. Prog., Part I.

The rigid saint, by whom no mercy's shewn
To saints whose lives are better than his own.

CHURCHILL.—Epi. to Hogarth. Line 25.

'Tis from high life high characters are drawn,
A saint in crape is twice a saint in lawn.

POPE.—Moral Essays ; to Temple, Epi. I. Line 136.

For virtue's self may too much zeal be had ;
The worst of madmen is a saint run mad.

POPE.—To Murray, Epi. VI. of Horace, Line 26.

SAINTS.—And saints, who taught and led the way to heaven.

TICKELL.—On the Death of Addison.

SAINT GEORGE.—Saint George shall called be
Saint George of merry England, the sign of victory.

SPENSER.—Fairy Queen, Book I. Canto X.

Sits on his horse back, at mine hostess' door.

SHAKSPERE.—King John, Act II. Scene 1.

SALLY.—Of all the girls that are so smart,

There's none like pretty Sally ;

She is the darling of my heart,

And she lives in our alley.

CAREY.—Sally in our Alley, a Song.

SALT.—Alas ! you know the cause too well ;
The salt is spilt, to me it fell.

GAY.—Fable XXXVII. Line 5.

SAP.—The sap which at the root is bred
In trees, through all the boughs is spread ;
But virtues which in parents shine,
Make not like progress through the line.

WALLER.—To Zelinda, Line 13.

SATAN.—Satan now is wiser than of yore,
And tempts by making rich, not making poor.

POPE.—Moral Essays, Epi. III. To Bathurst,
Line 351.

Satan exalted sat, by merit raised
To that bad eminence.

MILTON.—Paradise Lost, Book II. Line 5.

SATIRE.—For pointed satire I would Buckhurst choose,
The best good man, with the worst-natured muse.

ROCHESTER.—From 10th Sat. 1st Book Horace.

SAUL AND JONATHAN.—Saul and Jonathan were lovely
and pleasant in their lives, and in their death they were not
divided.

2 SAMUEL, Chap. i. Ver. 23.

Happier for me, that all our hours assign'd
Together we had lived; e'en not in death disjoin'd!

DRYDEN.—Ceyx and Alcyone.

That death itself could not their friendship sever,
But as they lived in love, they died together.

COWLEY.—The Song, Stanza 9.

SPENSER.—Astrophel, Line 179.

Not doom'd in lingering woe to waste their breath,
One moment snatch'd them from the power of death:
They lived united, and united died;
Happy the friends whom death cannot divide.

BEATTIE.—Epitaph on Two Young Men.

'Twas sung, how they were lovely in their lives,
And in their death had not divided been.

CAMPBELL.—Gertrude of Wyoming, Part III.
Verse 33.

SAVED.—I know not what may become of a sincere *Turk*;
but, if this be your persuasion, I pronounce it impossible you
should be saved. No, sir; so far from a sincere *Turk's* being
within the pale of salvation, neither will any sincere *Presby-*
terian, *Anabaptist*, nor *Quaker* whatever, be saved.

FIELDING.—Life of Jonathan Wild, Book IV.
Chap. I.

SAW.—I saw those that saw the Queen.
SWIFT.—On Himself.

He shews, on holidays, a sacred pin
That touch'd the ruff that touch'd Queen Bess's chin.

DR. YOUNG.—Satire IV. Line 121.

SCANDAL.—There is a lust in man no charm can tame,
Of loudly publishing his neighbour's shame ;—
On eagle's wings immortal scandals fly,
While virtuous actions are but born and die.

ELLA LOUISA HARVEY.—(From Adams' Quot.)

Love and scandal are the best sweeteners of tea.

FIELDING.—Love in Several Masques, Act IV.
Scene 11.

Her tea she sweetens, as she sips, with scandal.

ROGERS.—Epil. written for Mrs. Siddons.

You know

That I do fawn on men, and hug them hard,
And after scandal them.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

Ye prim adepts in scandal's school,
Who rail by precept, and detract by rule.

SHERIDAN.—The School for Scandal; a Portrait
addressed to Mrs. Crewe, with the play.

Flavia, most tender of her own good name,
Is rather careless of a sister's fame :
Her superfluity the poor supplies,
But if she touch a character it dies.

COWPER.—Charity, Line 453.

All scandal, take my word for it !

MURPHY.—The Way to Keep Him, Act II.

Dead scandals form good subjects for dissection.

BYRON.—Don Juan, Canto I. Stanza 31.

SCAR.—What deep wounds ever closed without a scar?
The heart's bleed longest, and but heal to wear
That which disfigures it.

BYRON.—Childe Harold, Canto III. Stanza 84.

I'll not shed her blood ;

Nor scar that whiter skin of hers than snow,
And smooth as alabaster.

SHAKSPERE.—Othello, Act V. Scene 2. (Othello
in the bed-chamber of his wife, and meditating
her death.)

SCARS.—He jests at scars that never felt a wound.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Romeo in Capulet's garden.)

SCATTER.—To scatter plenty o'er a smiling land.

GRAY.—Elegy, Verse 16.

SCENE.—Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion ;
Sans teeth, sans eyes, sans taste, sans every thing.

SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques on the Seven Ages of Man.)

Some temple's mouldering tops between,
With venerable grandeur mark the scene.

GOLDSMITH.—Traveller, Line 109.

View each well-known scene,
Think what is now, and what hath been.

SCOTT.—Lay of the Last Minstrel, Canto VI.
Stanza 2.

Though from truth I haply err,
The scene preserves its character.

WILLIAM COMBE.—Doctor Syntax, Chap. II.

SCHEMES.—The best-laid schemes o' mice an' men,
Gang aft a-gley,
And lea'e us nought but grief and pain,
For promised joy.

BURNS.—To a Mouse, Verse 7.

SCHOLAR.—1. What, you're a scholar, friend?

2. I was born so, measter. Feyther kept a grammar-school.

SHERIDAN.—St. Patrick's Day, Act II. Scene 1.

He was a scholar, and a ripe and good one ;
Exceeding wise, fair spoken, and persuading ;
Lofty and sour to them that loved him not ;
But, to those men that sought him, sweet as summer.

SHAKSPERE.—King Henry VIII., Act IV. Scene 2.
(Griffith to Queen Katherine respecting Wolsey.)

SCHOOL-BOY.—The school-boy still doth haunt the sacred
ground,

And musing oft its pleasing influence shewn,
As starting at his footsteps echo'd round,
He feels himself alone.

BAILLIE.—Legend of Wallace, Verse 104.

Oft in the lone churchyard at night I've seen,
By glimpse of moonshine, chequering through the trees,
The school-boy with his satchel in his hand,
Whistling aloud to bear his courage up ;
And lightly tripping o'er the long flat stones,
(With nettles skirted, and with moss o'ergrown,
That tell in homely phrase who lie below ;)
Sudden he starts ! and hears, or thinks he hears,
The sound of something purring at his heels.

BLAIR.—The Grave, Line 56.

SCHOOL-BOY.—How often has the school-boy fetched a long circuit, and trudged many a needless step, in order to avoid the haunted churchyard! or, if necessity, sad necessity, has obliged him to cross the spot where human skulls are lodged below, and the baneful yews shed supernumerary horrors above, a thousand hideous stories rush into his memory. Fear adds wings to his feet; he scarce touches the ground; dares not once look behind him, and blesses his good fortune if no frightful sound purred at his heels; if no ghastly shape bolted upon his sight.

HERVEY.—Meditations. On the Night.

And having once turned round walks on,
And turns no more his head,
Because he knows a frightful fiend
Doth close behind him tread.

COLERIDGE.—The Ancient Mariner, Part 5.

Then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school.

SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques on the Seven Ages of Man.)

SCHOOLMASTER.—The innocent delight he took
To see the virgin mind her book,
Was but the master's secret joy
In school to hear the finest boy.

SWIFT.—Cadenus and Vanessa, Line 550.

And gladly would he learn and gladly teach.

CHAUCER.—Prol. To the Clerk's Tale, Line 310.

SCORN.—But, alas! to make me
The fixed figure, for the time of Scorn
To point his slow and moving finger at.

SHAKSPERE.—Othello, Act IV. Scene 2.
(The Moor to Desdemona.)

SCOTLAND.—Stands Scotland where it did?

SHAKSPERE.—Macbeth, Act IV. Scene 3.
(Macduff to Rosse.)

From scenes like these old Scotia's grandeur springs.

BURNS.—Cotter's Saturday Night, Verse 19.

O Scotia! my dear, my native soil!

For whom my warmest wish to Heaven is sent!

Long may thy hardy sons of rustic toil

Be blest with health, and peace, and sweet content!

BURNS.—Cotter's Saturday Night, Verse 20.

SCOTLAND.—That garret of the earth—that knuckle end of England—that land of Calvin, oatcakes and sulphur.

SIDNEY SMITH.—Wit and Wisdom, (Longman.)
3rd Ed. p. 6.

SCOTS.—Scots, wha hae wi' Wallace bled,
Scots, wham Bruce has aften led;
Welcome to your gory bed,
Or to victory!

BURNS.—Bruce to his Troops at Bannockburn.

SCOURGE.—Thou tamer of the human breast;
Whose iron scourge and torturing hour
The bad affright, afflict the best!

GRAY.—Hymn to Adversity, Line 2.

When the scourge
Inexorably, and the torturing hour,
Calls us to penance.

MILTON.—Paradise Lost, Book II. Line 90.

SCRAPS.— The scraps
From other trenchers, twice or thrice translated.

BROME.—The Merry Beggars, Act I.

SCRIBBLE.—Ye Druids! rich in native lead,
Who daily scribble for your daily bread.

BYRON.—English Bards.

Fond of the Muse, to her devote my days,
And scribble—not for pudding, but for praise.

BLACKLOCK.—The Author's Picture.

SCRIPTURES.—Stars are poor books, and oftentimes do miss
This book of stars lights to eternal bliss.

GEO. HERBERT.—The Temple: Holy Scriptures,
Part II.

And that the Scriptures, though not every where
Free from corruption, or entire, or clear,
Are uncorrupt, sufficient, clear, entire,
In all things which our needful faith require.

DRYDEN.—Religio Laici, Line 297.

Writ in the climate of Heaven, and in the language spoken by
angels.

LONGFELLOW.—From Bishop Tegner's Children of
the Lord's Supper.

SCRIVENER.—To this brave man the knight repairs
For counsel in his law affairs,
And found him mounted in his pew,
With books and money placed for shew.

BUTLER.—Hudibras, Part III. Canto 3.

SCYLLA AND CHARYBDIS.—

Incidit in Scyllam cupiens vitare Charybdim.

PHILIP GUALTIER DE LILLE.—A poet of the 13th century.

He falls into Scylla in endeavouring to escape Charybdis.

RILEY.—Dict. Classical Quot., 176.

When I shun Scylla, your father, I fall into Charybdis, your mother.

SHAKSPERE.—Merchant of Venice, Act III. Scene 5.
(Launcelot to Jessica.)

SEA.—There is sorrow on the sea, it cannot be quiet.

JEREMIAH, Chap. xlix. Ver. 23.

What aileth thee, O thou sea, that thou fleddest? Tremble, thou earth, at the presence of the Lord: at the presence of the God of Jacob.

PSALM cxiv. Verses 3, 5, 7.

He proceeded to drive over the billows, and the monsters of the deep sported beneath him on all sides from their recesses, nor were ignorant of their king. For joy the sea separated.

BUCKLEY'S Homer. — The Iliad, Book XIII.
Page 229.

Surely oak and threefold brass surrounded his heart, who first trusted a frail vessel to the merciless ocean.

HORACE, by Buckley, Book I. Ode III. Line 6.

Hearts, sure, of brass they had, who tempted first
Rude seas that spare not what themselves have nursed.

WALLER.—Battle of the Summer Islands, Canto II.
Line 102.

It was a brave attempt! advent'rous he,
Who in the first ship broke the unknown sea;
And, leaving his dear native shores behind,
Trusted his life to the licentious wind.

DR. WATTS.—Lyric Poems, Launching into
Eternity.

The adventurous man, who durst the deep explore,
Oppose the winds and tempt the shelfy shore,
Beneath his roof now tastes unbroken rest,
Enough with native wealth and plenty blest.

CONGREVE.—The Birth of the Muses.

The sea! the sea! the open sea!
The blue, the fresh, the ever free.

BARRY CORNWALL.—A Song.

SEA.—A wet sheet and a flowing sea,
 A wind that follows fast,
 And fills the white and rustling sail,
 And bends the gallant mast.

ALLAN CUNNINGHAM.—A Song, Vol. IV.

Seas rough with black winds and storms.

MILTON.—Translation of Horace, Ode V. Book I.

I cannot, 'twixt the heaven and the main
 Descry a sail.

SHAKSPEARE.—Othello, Act II. Scene 1.

(A Gentleman to Montano.)

Betwixt the firmament and it, you cannot thrust a bodkin's point.

SHAKSPEARE.—Winter's Tale, Act III. Scene 3.

(Clown to a Shepherd.)

Then rose from sea to sky the wild farewell—

Then shriek'd the timid, and stood still the brave,
 Then some leap'd overboard with dreadful yell,
 As eager to anticipate their grave;
 And the sea yawn'd around her like a hell,
 And down she suck'd with her the whirling wave,
 Like one who grapples with his enemy,
 And strives to strangle him before he die.

BYRON.—Don Juan, Canto II. Stanza 52.

Tumultuous waves embroil'd the bellowing flood,
 All trembling, deafen'd, and aghast we stood!
 No more the vessel plough'd the dreadful wave,
 Fear seized the mighty, and unnerved the brave.

POPE.—The Odyssey, Book XII. Line 241.

I saw a thousand fearful wracks:

A thousand men that fishes gnaw'd upon:
 Wedges of gold, great anchors, heaps of pearl,
 Inestimable stones, unvalued jewels,
 All scatter'd in the bottom of the sea.
 Some lay in dead men's skulls; and in those holes
 Where eyes did once inhabit there were crept,
 As 'twere in scorn of eyes, reflecting gems,
 That woo'd the slimy bottom of the deep,
 And mock'd the dead bones that lay scatter'd by.

SHAKSPEARE.—King Richard III., Act I. Scene 4.

(Clarence's Dream.)

O'er the glad waters of the dark blue sea,
 Our thoughts as boundless, and our souls as free,
 Far as the breeze can bear, the billows foam,
 Survey our empire, and behold our home!

BYRON.—The Corsair, Canto I. Stanza 1.

SEA.—Ours are the tears, though few, sincerely shed,
While Ocean shrouds and sepulchres our dead.

BYRON.—The Corsair.

Oh! what can sanctify the joys of home,
Like Hope's gay glance from Ocean's troubled foam.

BYRON.—Ibid., Canto III. Stanza 18.

He that will learn to pray, let him go to sea.

GEORGE HERBERT.—*Jacula Prudentum*.

Praise the sea, but keep on land.

GEORGE HERBERT.—*Jacula Prudentum*.

Unhappy youth! how art thou lost,
In what a sea of troubles toss'd!

FRANCIS' HORACE.—Ode XXVII. Line 25.

The sea, that home of marvels.

W. E. GLADSTONE.—*Juventus Mundi*, p. 496.
(8vo, 1869.)

SEAMAN.—I would have men of such constancy put to sea
that their business might be every thing, and their intent
every where; for that's it that always makes a good voyage of
nothing.

SHAKSPERE.—Twelfth-Night, Act II. Scene 4.
(Clown to the Duke.)

By strength of heart, the sailor fights with roaring seas.

WORDSWORTH.—The Excursion, Book IV. Page 122.

Now, hoist the anchor, mates—and let the sail
Give their broad bosom to the buxom wind,
Like lass that woos a lover.

SCOTT.—Peveril of the Peak, Chap. XIX.

Well, then, our course is chosen—spread the sail—
Heave oft the lead, and mark the soundings well;
Look to the helm, good master—many a shoal
Marks this stern coast, and rocks where sits the siren,
Who, like ambition, lures men to their ruin.

SCOTT.—Kenilworth, Chap. XVII.

Chance will not do the work—chance sends the breeze,
But if the pilot slumber at the helm,
The very wind that wafts us towards the port
May dash us on the shelves—the steersman's part
Is vigilance, blow it rough or smooth.

SCOTT.—Fortunes of Nigel, Chap. XXII.

SEAMAN.—On the lea-beam lies the land, boys,
See all clear to reef each course;
Let the foresheet go, don't mind, boys,
Though the weather should be worse.

SCOTT.—St. Ronan's Well, Chap. XXXIII.

So puts himself into the shipmate's toil,
With whom each minute threatens life or death.

SHAKSPERE.—Pericles, Act I. Scene 3.
(Helicanus to Thaliard.)

A man whom both the waters and the wind,
In that vast tennis-court, hath made the ball
For them to play upon.

SHAKSPERE.—Pericles, Act II. Scene 1.
(Pericles to the Fishermen.)

SEAR AND YELLOW LEAF.—I have lived long enough:
my way of life

Is fallen into the sear, the yellow leaf:
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.

SHAKSPERE.—Macbeth, Act V. Scene 3. (Tired
of life, and contemplating old age without
honour.)

My days are in the yellow leaf;
The flowers and fruits of love are gone;
The worm, the canker, and the grief
Are mine alone.

BYRON.—On attaining his age of thirty-six.

SEASON.—A word spoken in due season, how good is it!
PROVERBS, Chap. xv. Ver. 23.

Weighty are thy words,
And in good season spoken.

HOMER.—The Iliad, Book XV. Line 241.
(Neptune to Iris.) DERBY Ed.

How many things by season seasoned are
To their right praise and true perfection!

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.
(Portia to Nerissa.)

Season your admiration for a while
With an attent ear.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Horatio to Hamlet.)

SEASON.—Thus with the year
Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine.

MILTON.—*Paradise Lost*, Book III. Line 40.

SECRECY.—1. You'll be secret, Thomas?

2. As a coach-horse.

SHERIDAN.—*The Rivals*, Act I. Scene 1.

When I am in danger of bursting, I will go and whisper among
the reeds.

SWIFT.—*Letter of the Drapier* No. 7.

[Alluding no doubt to Chaucer's *Wife of Bath*, Line 6549, where she runs
to the marsh and whispereth her secret to the water.]

Know not what you know, and see not what you see.

PLAUTUS.—*Miles Glor.* Act II. Scene 6. Line 89.

A secret is seldom safe in more than one breast.

SWIFT.—Four last years of Queen Anne.

(On the Earl of Godolphin.)

SECT.—Slave to no sect, who takes no private road,
But looks through nature up to nature's God.

POPE.—*Essay on Man*, Epi. IV. Line 331.

SEE.—For now we see through a glass darkly; but then face
to face.

1 CORINTHIANS, Chap. xiii. Ver. 12.

And thee, with fearful steps, shall a curse both from thy mother
and thy father, one day, with double stroke chase from this
land, thee seeing now indeed rightly, but then darkness.

BUCKLEY'S *Sophocles*, *Œdipus Tyr.* Page 17.

See, what a rent the envious Casca made!

SHAKSPERE.—*Julius Cæsar*, Act III. Scene 2.

(Anthony to the Citizens.)

SEEK.—'Tis a truth well known to most,
That whatsoever thing is lost;
We seek it, ere it come to light,
In every cranny but the right.

COWPER.—*The Retired Cat*, Line 95.

He that diligently seeketh good, procureth favour; but he that
seeketh mischief, it shall come unto him.

PROVERBS, Chap. xi. Ver. 27.

'Tis time enough to bear a misfortune when it comes, without
anticipating it.

SENECA.—*Of a Happy Life*, Ch. 13.

SELF.—Suppose a neighbour should desire
To light a candle at your fire,
Would it deprive your flame of light,
Because another profits by 't?

LLOYD.—Epistle to J. B., Esq.

He is too great a niggard that will werne
A man to light a candle at his lanterne;
He shall have never the less light pardie,
Have thou enough, thee thar not plainen thee.

CHAUCER.—The Wife of Bath's Prol. Line 5915.

[To "werne" is to to refuse. "The thar," &c., behoves thee not to complain.]

I to myself am dearer than a friend.

SHAKSPERE.—The Two Gentlemen of Verona,
Act II. Scene 6. (Proteus balancing himself
between honour and dishonour.)

The shin is further off than the knee; let me have something
myself.

BUCKLEY's Theocritus, Page 84.

You shall have her all,
Jewels and gold sometimes, so that herself
Appears the least part of herself.

BEN JONSON.—Catiline, Act II. Scene 1.

Seek not thyself, without thyself, to find.

DRYDEN's Persius.—Sat. I. Line 19.

Or sought myself, without myself, from home!

BEN JONSON.—The New Inn, Act II. Scene 1.

Born to myself, I like myself alone.

ROCHESTER.—Essay to Mulgrave.

Self-defence is nature's eldest law.

DRYDEN.—Absalom and Ahithophel, Part I. Line 548.

For I am the only one of my friends that I can rely upon.

APOLLODORUS.

Of all mankind each loves himself the best.

TERENCE. (Ramage's Thoughts from the Latin,
Page 401.)

We have this principal desire implanted in us by nature, that our
first wish is to preserve ourselves.

YONGE's Cicero.—De Finibus, Book IV. Div. X.
Page 219.

SENATE.—And shake alike the senate and the field.

POPE.—Epilogue to Sat., Div. II. Line 87.

SENSE.—Yet, if he has sense but to balance a straw,
He will sure take the hint from the picture I draw.

SMOLLETT.—A Song, Verse 4.

You are an annihilator of sense.

CONGREVE.—The Way of the World, Act I. Scene 9.

For a long time past he could not converse in the language of common sense. Ask him a trivial question, he gave you a cramp answer out of some of his plays.

MURPHY.—The Apprentice, Act I.

Whatsoever contradicts my sense,
I hate to see, and never can believe.

ROSCOMMON.—Horace's Art of Poetry.

You cram these words into mine ears, against the stomach of my sense.

SHAKSPERE.—The Tempest, Act II. Scene 1.
(Alonzo to Gonzalo.)

Obscurely stiff, shall press poor sense to death,
Or in long periods run her out of breath.

CHURCHILL.—The Candidate, Line 731.

The hand of little employment hath the daintier sense.

SHAKSPERE.—Hamlet, Act V. Scene 1.

(The Prince to Horatio at the grave side.)

SENSES.—*Bar*. I say, the gentleman had drunk himself out of his five sentences.

Evans. It is his five senses: fie, what the ignorance is!

SHAKSPERE. — Merry Wives of Windsor, Act I.
Scene 1.

SENTENCE.—Away, away, woman! No replying after sentence.

ANONYMOUS.—Duke and No Duke, Act I.

SENTIMENT.—Sentiments! don't tell me of sentiment; what have I to do with sentiment?

MURPHY.—The Apprentice, Act I.

SEPOYS.—Prodigious hackneys, basely got
"Twixt men and devils.

QUARLES.—Book I. No. XI. Verse 3.

SEPULCHRE.—O yet more miserable!
Myself my sepulchre, a moving grave.

MILTON.—Samson Agonistes.

Herself becomes the sepulchre of what she was.

DRYDEN.—Pythagorean Phil. Ovid's Met. Book XV.

SEPULCHRE.—The rotten bones discover'd there,
Shew 'tis a painted sepulchre.

WALLER.—Epigrams.

SERMONS.—Resort to sermons, but to prayers most :
Prayer's the end of preaching. O, be drest ;
Stay not for th' other pin.

GEO. HERBERT.—The Temple, Stanza 69.

Never miss sarinunts on Sundays.

FOOTE.—The Commissary, Act I.

SERPENT.—With indented wave,
Prone on the ground.

MILTON.—Paradise Lost, Book IX. Line 496.

He is a very serpent in my way.

SHAKSPERE.—King John, Act III. Scene 3.

(The King to Hubert.)

A serpent that will sting thee to the heart.

SHAKSPERE.—King Richard II., Act V. Scene 3.

(York to Bolingbroke.)

What, would'st thou have a serpent sting thee twice ?

SHAKSPERE.—Merchant of Venice, Act IV. Scene I.

(Shylock to Bassanio.)

SERVANTS.—From kings to cobblers 'tis the same :

Bad servants wound their masters' fame.

GAY.—The Squire and his Cur, Part II. Fable VI.
Line 61.

The tongue is the vile serpent's vilest part.

JUVENAL.—Sat. IX. (Gittna.)

SERVE.—Had I but served my God with half the zeal

I served my king, he would not in mine age

Have left me naked to mine enemies.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.

(Wolsey to Cromwell.) Cast me not off in the
time of old age ; forsake me not when my
strength faileth. PSALM lxxi. Ver. 9.

They also serve who only stand and wait.

MILTON.—Sonnet 19. (On his blindness.)

SERVICE.—I have done the state some service, and they
know't ;

No more of that :—I pray you, in your letters,

When you shall these unlucky deeds relate,

Speak of me as I am ; nothing extenuate,

Nor set down aught in malice ; then must you speak

Of one that loved not wisely but too well ;

SERVICE.—Of one not easily jealous, but, being wrought,
Perplex'd in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one, whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinable gum.

SHAKSPERE.—Othello, Act V. Scene 2.
(The Moor before his death.)

Nor exaggerated praise
Bestow on me, nor censure; for thou speak'st
To those who know me all for what I am.

HOMER.—The Iliad, Bk. 10, Line 277. (Derby.)

SETTEE.—Ingenious fancy devised
The soft settee; one elbow at each end,
And in the midst an elbow it received,
United yet divided, twain at once.

COWPER.—The Sofa, Book I. Line 72.

SEXTON.—At last an honest sexton join'd the throng,
(For, as the theme was large, their talk was long,)
Neighbours, he cried, my conscience bids me tell,
Though 'twas the doctor preach'd—I toll'd the bell!

MALLETT.—On Criticism.

I snuff'd the candles; and, let me tell you, that without a candle-
snuffer the piece would lose half its embellishments.

GOLDSMITH.—Essays. Strolling Player.

See yonder maker of the dead man's bed,
The sexton, hoary-headed chronicle;
Of hard unmeaning face, down which ne'er stole
A gentle tear.

BLAIR.—The Grave, Line 452.

SHADE.—Like burning paper, when there glides before
The advancing flame a brown and dingy shade,
Which is not black, and yet is white no more.

DANTE.—Inferno, Canto XXV. Line 64.

A pillar'd shade
High over-arch'd, and echoing walks between.

MILTON.—Par. Lost, Book IX.

SHADOW.—I am the shadow of poor Buckingham.

SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(To himself.)

SHADOW.—Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass.

SHAKSPERE.—King Richard III., Act I. Scene 2.
(Gloster priding himself on his victory over Anne.)

Shadow owes its birth to light.

GAY.—Fable XXVIII. Line 10.

Come like shadows, so depart.

BOWLES.—The Visionary Boy, Line 327.

Shew his eyes, and grieve his heart,
Come like shadows, so depart.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(Witches talking *at* him.)

Shall I uncover'd stand, and bend my knee
To such a shadow of nobility,
A shred, a remnant?

CHURCHILL.—Independence, Line 277.

Shadows to-night

Have struck more terror to the soul of Richard
That can the substance of ten thousand soldiers,
Arm'd in proof, and led by shallow Richmond.

SHAKSPERE.—King Richard III., Act V. Scene 3.
(Gloster after his disturbed sleep in his tent.)

She knew she was by him beloved—she knew,
For quickly comes such knowledge, that his heart
Was darken'd with her shadow.

BYRON.—The Dream, Sect. 3.

SHADOW AND SUBSTANCE.—We lose what is certain
while we are seeking what is uncertain.

RILEY's Plautus.—The Pseudolus, Act II. Scene 3.

The dog and the shadow.

ÆSOP's Fables.

No, no! I am but shadow of myself:
You are deceived, my substance is not here.

SHAKSPERE.—King Henry VI., Part I. Act II.
Scene 3. (Talbot to the Countess.)

Love like a shadow flies, when substance love pursues;
Pursuing that that flies, and flying what pursues.

SHAKSPERE.—Merry Wives of Windsor, Act II.
Scene 2. (Ford to Falstaff.)

SHADOW AND SUBSTANCE.—If once, the shadow to pursue,
We let the substance out of view.

CHURCHILL.—The Ghost, Book III.

Grasping at shadows, let the substance slip.

Dedication to CHURCHILL'S Sermons and Farewell.

SHAFT.—In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight,
The self-same way, with more advised watch,
To find the other forth; and by adventuring both
I oft found both.

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.
(Bassanio to Antonio.)

O! many a shaft, at random sent,
Finds mark the archer little meant!
And many a word, at random spoken,
May soothe or wound a heart that's broken!

SCOTT.—Lord of the Isles, Canto V. Verse 18.

'Tis a word that's quickly spoken,
Which, being restrain'd, a heart is broken.

BEAUMONT and FLETCHER.—The Spanish Curate,
Act II. Scene 5.

Who for the poor renown of being smart,
Would leave a sting within a brother's heart.

DR. YOUNG.—Satire II. Line 113.

SHAKE.—Thou canst not say I did it: never shake
Thy gory locks at me.

SHAKSPERE.—Macbeth, Act III. Scene 4.

(Macbeth to the Ghost of Banquo, which has
taken his place at the Banquet.)

SHAKSPERE.—He was not of an age, but for all time!
Sweet swan of Avon!

BEN JONSON.—Underwoods. To the Memory of
Shakspeare.

What needs my Shakspeare for his honour'd bones,
The labour of an age in piled stones?

MILTON.—On Shakspeare, 1630.

Each change of many-colour'd life he drew,
Exhausted worlds, and then imagined new:
Existence saw him spurn her bounded reign,
And panting Time toil'd after him in vain.

DR. JOHNSON.—Prologue 1747, Line 3, at the
opening of Drury Lane.

SHAKSPERE.—And he, the man whom Nature's self had made

To mock herself, and Truth to imitate.

SPENSER.—Tears of the Muses, Line 205.

Nature listening stood, whilst Shakspeare play'd,
And wonder'd at the work herself had made.

CHURCHILL.—The Author.

Or sweetest Shakspeare, Fancy's child,
Warble his native wood-notes wild.

MILTON.—L'Allegro, Line 133.

Thou, in our wonder and astonishment,
Hast built thyself a livelong monument.

MILTON.—On Shakspeare, 1630.

Ay, that d——d Shakspeare! I hear the fellow was nothing but
a deer-stealer in Warwickshire. If he had sold the venison,
there would have been some sense in that; he would have
made money by it; a better trade than writing plays——
What right had my son to read Shakspeare? I never read
Shakspeare.

MURPHY.—The Apprentice, Act I. Scene 1.

SHALL.— *Shall* remain!

Hear you this Triton of the minnows? mark you

His absolute *shall*?

SHAKSPERE.—Coriolanus, Act III. Scene 1.

(To Sicinius.)

SHAME.—O shame! where is thy blush?

SHAKSPERE.—Hamlet, Act III. Scene 4.

(To his Mother.)

SHAPE.— The other shape,

If shape it might be call'd that shape had none

Distinguishable in member, joint, or limb.

MILTON.—Par. Lost, Book II. Line 666.

SHAVING.— Men for their sins

Have shaving, too, entail'd upon their chins.

BYRON.—Don Juan, Canto XIV. Stanza 24.

SHEEP.—My banks they are furnish'd with bees,

Whose murmur invites one to sleep;

My grottoes are shaded with trees,

And my hills are white over with sheep.

SHENSTONE.—Pastoral Ballad, Part II. Verse 1.

SHEPHERDS.—Ye shepherds, give ear to my lay,

And take no more heed of my sheep;

They have nothing to do but to stray;

I have nothing to do but to weep.

Alas! from the day that we met,

What hope of an end to my woes?

When I cannot endure to forget

The glance that undid my repose.

SHENSTONE.—Pastoral Ballad, Part IV.

SHERRY COBBLER.—For drink, there was beer which was very strong when not mingled with water, but was agreeable to those who were used to it. *They drank this with a reed out of the vessel that held the beer*, upon which they saw the barley swim.

XENOPHON.—Expedition of Cyrus, Books III. and IV.

SHILLING.—Happy the man, who, void of cares and strife,
In silken or in leathern purse retains
A splendid shilling.

J. PHILLIPS.—The Splendid Shilling.

And in thy numbers, Phillips, shines for aye

The solitary shilling.

COWPER.—The Task, Book III. Line 455.

SHINES.—He needs no foil, but shines by his own proper light.

DRYDEN.—Character of a Good Parson, last Line.

That need no sun t' illuminate their spheres,

But their own native light far passing theirs.

SPENSER.—Hymn to Heavenly Beauty, Line 69.

Shine in the dignity of F. R. S.

POPE.—The Dunciad, Book IV. Line 570.

SHIP.—As we stood there, waiting on the strand,

Behold, a huge great vessel to us came,

Dancing upon the waters back to land,

As if it scorn'd the danger of the same.

Yet was it but a wooden frame and frail,

Glued together with some subtle matter;

Yet had it arms and wings, and head and tail,

And life to move itself upon the water.

SPENSER.—Colin Clout, Vol. V. Line 212.

She walks the waters like a thing of life,

And seems to dare the elements to strife.

BYRON.—The Corsair, Canto I. Stanza 3.

[Adapted from Spenser, in whose mine Byron found the ore, fused it in the furnace of his own genius, applied his magnetic hammer to the casting, and fashioned it to its present beauty.]

SHIP.—Upon the gale she stoop'd her side,
And bounded o'er the swelling tide,

As she were dancing home;
The merry seamen laugh'd to see
Their gallant ship so lustily
Furrow the green sea-foam.

SCOTT.—Marmion, Canto II. Stanza 1.

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still.

TENNYSON.—Break, Break, V. 3.

SHIPWRECK.—The air was calm, and on the level brine
Sleek Panope with all her sisters play'd.
It was that fatal and perfidious bark,
Built in the eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.

MILTON.—Lycidas, Line 98.

Then all my fleet, and all my followers lost;
Sole on a plank, on boiling surges tost.

POPE.—The Odyssey, Book VII. Line 336.

SHOOT.—To shoot at crows is powder flung away.

GAY.—Ep. IV. last Line.

SHORN.—Shorn of his beams.

MILTON.—Paradise Lost, Book I.

SHOW.—I have that within that passeth show.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(To his Mother and his Uncle.)

By outward show let's not be cheated;
An ass should like an ass be treated.

GAY.—The Packhorse and Carrier, Part II.
Fable XI. Line 99.

SHRINE.—Shrine of the mighty! can it be
That this is all remains of thee?

BYRON.—The Giaour, Line 106.

SHUT.—And shut the gates of mercy on mankind.

GRAY.—Elegy, Verse 17.

Shut up
In measureless content.

SHAKSPERE.—Macbeth, Act II. Scene 1.
(Banquo to Macbeth.)

SICKNESS.—We are not ourselves
When nature, being oppress'd, commands the mind
To suffer with the body.

SHAKSPERE.—King Lear, Act II. Scene 4.
(The King to Gloster.)

This sickness doth infect
The very life-blood of our enterprise.

SHAKSPERE.—King Henry IV., Part I. Act IV.
Scene 1. (Hotspur on hearing of his father's illness.)

SIGH.—To form a sigh, or to contrive a tear.

SHENSTONE.—Elegy I. Verse 7.

Implores the passing tribute of a sigh.

GRAY.—Elegy in a Churchyard, Verse 20.

A plague of sighing and grief! it blows a man up like a bladder.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 4. (Falstaff to the Prince.)

Sigh no more, ladies—sigh no more;

Men were deceivers ever;

One foot in sea, and one on shore;

To one thing constant never.

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 3. (Balthazar's Song.)

There was a sigh to blow a church down.

BEAUMONT and FLETCHER.—The Humorous Lieutenant, Act I. Scene 3.

When the sighs of the people were heard in heaven.

ECCE HOMO.—Chap. III. (Parker.)

SIGHT.—See all the monsters; the great lion of all, Don.

BEN JONSON.—The Alchemist, Act IV. Scene 1.

Of all our antic sights and pageantry,

Which English idiots run in crowds to see.

DRYDEN.—The Medal, Line 1.

And to show the sharpness of their sight towards objects that are near, I have been much pleased with observing a cook pulling a lark, which was not so large as a common fly; and a young girl threading an invisible needle with invisible silk.

SWIFT.—Gulliver's Voyage to Lilliput, Chap. VI.

SIGN.—He dies, and makes no sign; O God, forgive him!

SHAKSPERE.—King Henry VI., Part II. Act III.
Scene 3. (The King alluding to the dying Cardinal Beaufort.)

SIGNS.—And there shall be signs in the sun, and in the moon, and in the stars; and upon the earth distress of nations, with perplexity; the sea and the waves roaring; men's hearts failing them for fear.

ST. LUKE, Chap. xxi. Verses 25, 26.

The sun shall be darkened, and the moon shall not give her light; and the stars shall fall from heaven, and the powers of the heavens shall be shaken.

ST. MATTHEW, Chap. xxiv. Ver. 29.

The goats ran from the mountains, and the herds
Were strangely clamorous, to the frightened fields.

SHAKSPERE. — King Henry IV., Part I. Act III.
Scene 3. (Glendower to Hotspur.)

At my nativity
The front of heaven was full of fiery shapes,
Of burning cressets; and, at my birth,
The frame and huge foundation of the earth
Shaked like a coward.

SHAKSPERE. — King Henry IV., Part I. Act III.
Scene 1. (Glendower to Hotspur.)

[There was a blow as if all the artillery in the world had been discharged at once; the sea retired from the town above two miles; the birds flew about astonished; the cattle in the fields ran crying.—MALONE'S Note on the above passage.]

Hung be the heavens with black, yield day to night!
Comets, importing change of times and states,
Brandish your crystal tresses in the sky;
And with them scourge the bad revolting stars,
That have consented unto Henry's death!

SHAKSPERE — King Henry VI., Part I. Act I. Scene 1.
(Bedford in the Abbey.)

SILENCE.—So sweetly she sang, as in silence she stray'd
O'er the ruins of Babylon's towers.

SLOMAN.—The Maid of Judah.

Silence in love betrays more woe
Than words, though ne'er so witty;
A beggar that is dumb, you know,
May challenge double pity.

SIR WALTER RALEIGH.—The Silent Lover, Verse 6.

I tell you, sir, the lady is not at liberty. It's a match. You see she says nothing. Silence gives consent.

GOLDSMITH.—The Good-natured Man, Act II.

You promised me your silence, and you break it
Ere I have scarce begun.

DRYDEN.—All for Love, Act II. Scene 1.

SILENCE.—D'ye think a woman's silence can be natural?

FARQUHAR.—The Inconstant, Act II.

Let silence close our folding-doors of speech.

CAREY.—Chrononhotonthologos, Scene 1.

The Muses were dumb while Apollo lectured.

CHARLES LAMB.—Letter to Barton.

SIMPLICITY.—Give me a looke, give me a face,

That makes simplicitie a grace;

Robes loosely flowing, haire as free:

Such sweet neglect more taketh me,

Than all th' adulteries of art,

That strike mine eyes, but not my heart.

BEN JONSON.—Song in the "Silent Woman," Act I.

Scene 1. 3 Percy Rel. 222.

SIN.—A mighty man, had not some cunning sin,

Amidst so many virtues, crowded in.

COWLEY.—The Davideis, Book III. Line 75.

Some rise by sin, and some by virtue fall.

SHAKSPERE.—Measure for Measure, Act II. Scene 1.

(Ercalus in reference to the execution of Claudio.)

Compound for sins they are inclined to,

By damning those they have no mind to.

BUTLER.—Hudibras, Canto I. Line 215.

That which he hath an inclination to is always dressed up in all the false beauty that a fond and busy imagination can give it; the other appeareth naked and deformed, and in all the true circumstances of folly and dishonour.

SWIFT.—On Knowing One's self.

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart-rope.

ISAIAH.—Chap. v. Ver. 18.

Where lives the man that has not tried

How mirth can into folly glide,

And folly into sin?

SCOTT.—Bridal of Triermain, Canto I. Stanza 21.

Sin let loose, speaks punishment at hand.

COWPER.—Expostulation, Line 160.

Think not for wrongs like these unsoured to live;

Long may ye sin, and long may Heaven forgive;

But when ye least expect, in sorrow's day,

Vengeance shall fall more heavy for delay.

CHURCHILL.—Gotham, Book II. Line 557.

Sin from my lips? O trespass sweetly urged! Give me my sin again.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 5.

(Romeo to her.)

SIN.—So nature prompts : drawn by her secret tie,
We view a parent's deeds with reverent eye ;
With fatal haste, alas ! the example take,
And love the sin for the dear sinner's sake.

JUVENAL.—Transl. by Gifford, Sat. 14, Line 31.

How shall I lose the sin yet keep the sense,
And love the offender yet detest the offence ?

POPE.—Abelard and Eloise, Line 191.

SINCERITY.— Sincerity !

Thou first of virtues, let no mortal leave
Thy onward path.

HOME.—Douglas, Act I. Scene 1.

SING.—Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land ?

PSALM cxxxvii. Verses 3, 4.

They bid me sing of thee, mine own, my sunny land of thee !
How should my lyre give here its wealth ?

MRS. HEMANS.

How shall I tune, forlorn, the tuneful reed,
While my heart sickens, and my sorrows bleed ?

ROBERT NOYES.—Distress, Line 9.

O she will sing the savageness out of a bear !

SHAKSPERE.—Othello, Act IV. Scene 1.

(The Moor, of his Wife.)

SINGLE.—I be quite single : my relations be all dead, thank
heavens more or less. I have but one poor mother left in the
world, and she's an helpless woman.

SHERIDAN.—St. Patrick's Day, Act II. Scene 1.

Earthly happier is the rose distill'd,
Than that which, withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.

SHAKSPERE.—Midsummer Night's Dream, Act I.
Scene 1. (Theseus to Hermia.)

SINGULARITY.—Put thyself into the trick of singularity.

SHAKSPERE.—Twelfth Night, Act II. Scene 5.
(Malvolio reading a Letter.)

SINNING.—I am a man
More sinn'd against than sinning.

SHAKSPERE.—King Lear, Act III. Scene 2.
(Lear to Kent.)

SIRE.—And bid the virtues of the sire
From son to son extend.

HOOLE's Metastasio—Romulus and Hersilia, Act I.
Scene 1.

SIT.—Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.
(Gratiano to Antonio.)

Is't possible? Sits the wind in that corner?

SHAKSPERE.—Much Ado About Nothing, Act II.
Scene 3. (Beatrice, on hearing that she loves
Benedick.)

SKULL.—That skull had a tongue in it, and could sing once.

SHAKSPERE.—Hamlet, Act V. Scene 1.
(Hamlet to Horatio.)

Remove yon skull from out the scatter'd heaps:

Is that a temple where a God may dwell?

Why, even the worm at last disdains her shatter'd cell!

BYRON.—Childe Harold, Canto II. Stanza 5.

SKY.—The western sky was purpled o'er

With every pleasing ray;

And flocks reviving felt no more

The sultry heats of day.

SHENSTONE.—Nancy of the Vale, Verse 1.

SKYLARK.—Type of the wise, who soar, but never roam;
True to the kindred points of heaven and home.

WORDSWORTH.—To a Skylark.

SLANDER.— Slander—

Whose edge is sharper than the sword.

SHAKSPERE.—Cymbeline, Act III. Scene 4.

(Pisanio musing while Imogen reads the letter.)

Calumny will sear

Virtue itself: these shrugs, these hums, and ha's.

SHAKSPERE.—Winter's Tale, Act II. Scene 1.

(Leontes to his Lords.)

Low-breath'd talkers, minion lispers,

Cutting honest throats by whispers.

SCOTT.—Fortunes of Nigel, Chap. V.

Perhaps a pretty devil I'm pourtray'd;

The world's free brush deals d—bly in shade.

PETER PINDAR.—Peter's prophesy.

Approve by envy, and by silence praise!

SHERIDAN.—The School for Scandal. A Portrait
addressed to Mrs. Crewe, with the Play.

Bad are those men who speak evil of the good.

RILEY's Plautus.—The Bacchides, Act I. Scene 3.

SLANDER.—Soft-buzzing slander; silly moths that eat
An honest name.

THOMSON.—Liberty, Part IV.

Some are carrying elsewhere what is told them; the measure of
the fiction is ever on the increase, and each fresh narrator adds
something to what he has heard.

RILEY'S Ovid Met., Book XII. Page 416.

For slander lives upon succession;

For ever housed where it gets possession.

SHAKSPERE.—Comedy of Errors, Act III. Scene 1.
(Balthasar to Antipholus of Ephesus.)

Enemies carry about slander, not in the form in which it took its
rise. The scandal of men is everlasting; even then does it
survive when you would suppose it to be dead.

RILEY'S Plautus.—The Persa, Act III. Scene 1.

The flying rumours gather'd as they roll'd,
Scarce any tale was sooner heard than told;
And all who told it added something new,
And all who heard it made enlargements too,
In every ear it spread, on every tongue it grew.

PRIOR.—Temple of Fame, Line 468; SOMERVILLE,
The Night-Walker.

Those men who carry about and who listen to accusations, should
all be hanged, if so it could be at my decision—the carriers
by their tongues, the listeners by their ears.

RILEY'S Plautus.—The Pseudolus, Act I. Scene 5.

For well I know what pains await
The lips that sland'rous tales relate.

WHEELWRIGHT'S Pindar.—Olym. Ode I. Line 81.

The man that dares traduce, because he can
With safety to himself, is not a man:
An individual is a sacred mark,
Not to be pierced in play or in the dark.

COWPER.—Expostulation, Line 432.

A third interprets motion, looks, and eyes,
At every word a reputation dies.

POPE.—Rape of the Lock, Canto III. Line 15.

Quick-circulating slanders mirth afford;
And reputation bleeds in every word.

CHURCHILL.—The Apology, Line 47.

There goes she whose husband was hanged.

FIELDING.—The Life of Jonathan Wild, Book IV.
Chap. II.

SLANDER.—I will be hang'd if some eternal villain,
Some busy and insinuating rogue,
Some cogging cozening slave, to get some office,
Have not devised this slander.

SHAKSPERE.—Othello, Act IV. Scene 2.
(Emilia to Desdemona.)

Thou wrong'st a gentleman, who is as far from thy report as thou
from honour.

SHAKSPERE.—Cymbeline, Act I. Scene 7.
(Imogen to Iachimo.)

He's gone, and who knows how he may report
Thy words, by adding fuel to the flame?

MILTON.—Samson Agonistes.

The slander of some people is as great a recommendation as the
praise of others.

FIELDING.—The Temple Beau, Act I. Scene 1.

Where it concerns himself,
Who's angry at a slander, makes it true.

BEN JONSON.—Catiline, Act III. Scene 1.

SLAUGHTER.—Phœbus rush'd forth, the flying bands to meet;
Struck slaughter back, and cover'd the retreat.

POPE.—The Iliad, Book XXI. Line 634.

SLAVERY.—Our limbs are purchased, and our life is sold.

SHENSTONE.—Elegy XX. Verse 16.

Disguise thyself as thou wilt, still, slavery! still thou art a bitter
draught!

STERNE.—The Passport, Hotel at Paris.

SLAVES.—Slaves cannot breathe in England; if their lungs
Receive our air, that moment they are free;
They touch our country, and their shackles fall.

COWPER.—The Task, Book II. Line 40.

And this spirit of liberty is so deeply implanted in our constitution,
and rooted in our very soil, that a slave or negro, the moment
he lands in England, falls under the protection of the laws, and
so far becomes a freeman.

SALKELD'S Reports, 666; *Sommerset's Case*, 20;
State Trials, 79; LOFT'S Reports, 1; BLACK-
STONE'S Comm., 127, 424; see also *Grace's Case*,
reported by DR. HAGGARD.

SLEEP.—Blessed be he who first invented sleep; it covers a
man all over like a cloak.

CERVANTES.—Don Quixote.

STERNE.—Tristram Shandy, Vol. III. Chap. XV.

TENNYSON.—A Dream of Fair Women.

DR. GARTH.—The Dispensary, Canto I. last Lines.

BYRON.—Don Juan, Canto XIV. Stanza 3.

SHAKSPERE.—Macbeth, Act II. Scene II.
(To his Lady after the murder.)

DR. YOUNG.—Night I. Line 1.

OVID.—Meta. Book XI. Line 623. (Riley's Transl.)

SHAKSPERE.—King Henry IV., Part II. Act III.
Scene 1. (The King, *solus*.)

SHAKSPERE.—*Midsummer Night's Dream*, Act III.
Scene 2. (Helena.)

DR. YOUNG.—Night I, Line 92.

SHAKSPERE.—*Midsummer Night's Dream*, Act IV.
Scene 1. (Bottom to Titania.)

SLEEP.—Let me sleep on and do not wake me yet.

LONGFELLOW.—The Spanish Student, Act III.
Scene 5.

Sweet sleep fell upon his eyelids, unwakeful, most pleasant, the nearest like death.

HOMER.—The Odyssey, Buckley's Transl., 177.

SPENSER.—The Faërie Queen, Book II. Canto VII. Stanza 25.

They who make the least of death, consider it as having a great resemblance to sleep.

CICERO.—Tusculan Disputations, Book I. Div. 38.
(Yonge's Transl.)

Sleep and death, two twins of winged race,
Of matchless swiftness, but of silent pace.

POPE'S HOMER.—The Iliad, Book XVI. Line 831.

Silent in the tangles soft involv'd of death-like sleep.

DYER.—The Fleece, Book II.

Death's half-brother, sleep.

DRYDEN.—The Æneid, Book VI.

How wonderful is death, death and his brother, sleep!

SHELLEY.—Queen Mab, Line 1.

BROOME.—The Gods and Titans.

Sleep, whence thou shalt ne'er awake ;

Night, where dawn shall never break.

BURNS.—Friar's Garse, On Nithside, Line 49.

Hail, thou gloomy night of sorrow,

Cheerless night that knows no morrow !

BURNS.—Raving Winds, Verse 1.

Soon the shroud shall lap thee fast,

And the sleep be on thee cast,

That shall ne'er know waking.

SCOTT.—Guy Mannering, Chap. XXVII. (1829.)

That sleep which seem'd as it would ne'er awake.

BYRON.—Don Juan, Canto II. Stanza 146.

(1819, January.)

And weeping then she made her moan,

"The night comes on that knows not morn,

When I shall cease to be all alone,

To live forgotten and love forlorn."

TENNYSON.—Mariana in the South, last Verse.

Well, sleep thy fill, and take thy soft repose ;

But know, withal, sweet tastes have sour closes ;

And he repents in thorns that sleeps in beds of roses.

QUARLES.—Book I. No. VII. Stanza 3.

SLEEP.—Sleeping within mine orchard,
My custom always in the afternoon.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(The Ghost to Hamlet.)

Sleep no more,
Macbeth does murder sleep.

SHAKSPERE.—Macbeth, Act II. Scene 2.
LLOYD.—The Actor.

And hast thou kill'd him sleeping?

SHAKSPERE.—Midsummer Night's Dream, Act III.
Scene 2. (Hermia to Demetrius.)

Coward, wilt thou murder slumber?

LONGFELLOW.—Frithiop's Temptation.
(From the Swedish.)

Sleep in peace, and wake in joy.

SCOTT.—Lord of the Isles, Canto V. Stanza 21.

Shake off this downy sleep, death's counterfeit,
And look on death itself.

SHAKSPERE.—Macbeth, Act II. Scene 3,
(Macduff.)

Is there aught in sleep can charm the wise?
To lie in dead oblivion, losing half
The fleeting moments of too short a life;
Who would in such a gloomy state remain
Longer than Nature craves?

THOMSON.—Summer.

Never sleep the sun up.
Rise to prevent the sun.

VAUGHAN.—Rules and Lessons, Verse 2.

How many sleep who keep the world awake!

DR. YOUNG.—Night IX. Line 58.

And thousands had sunk on the ground overpower'd,
The weary to sleep, and the wounded to die.

CAMPBELL.—The Soldier's Dream, Verse 1.

SLEEVE.—A broken sleeve
Keeps the arm back.

BEN JONSON.—The Fortunate Isles.

SLIP.—If he had been as you,
And you as he, you would have slipp'd like him.

SHAKSPERE.—Measure for Measure, Act II, Scene 2.
(Isabel to Angelo.)

SLOUGH.—The name of the slough was Despond.

BUNYAN.—Pilg. Pro., Part I.

SLOW.—Slow and steady wins the race.

LLOYD.—The Hare and Tortoise.

Wisely and slow : they stumble that run fast.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.

(The Friar to Romeo.)

SLUGGARD.—Yet a little sleep, a little slumber, a little folding of the hands to sleep.

PROVERBS, Chap. xxiv. Ver. 33.

Who is he with voice unblest,

That calls me from the bed of rest ?

GRAY.—The Descent of Odin, Line 35.

'Tis the voice of the sluggard, I hear him complain :

“You’ve waked me too soon—I must slumber again.”

A little more sleep, and a little more slumber.

WATTS.—The Sluggard. Moral Songs.

Go to the ant, thou sluggard ; consider her ways, and be wise.

PROVERBS, Chap. vi. Ver. 6.

SLUT.—Our Polly is a sad slut, nor heeds what we have taught her ;

I wonder any man alive will ever rear a daughter ;

For when she’s drest with care and cost, all tempting fine and gay,

As men should serve a cucumber, she flings herself away.

GAY.—The Beggar’s Opera.

SMALL-POX.—That dire disease, whose ruthless power

Wither’s the beauty’s transient flower.

GOLDSMITH.—Double Transformation, Line 75.

SMELL.—A very ancient and fish-like smell.

SHAKSPERE.—The Tempest, Act II. Scene 2.

(Trinculo.)

And smelt so ? puh !

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Hamlet to Horatio.)

There was the rankest compound of villanous smell that ever offended nostril.

SHAKSPERE.—Merry Wives of Windsor, Act III.

Scene 5. (Falstaff to Ford.)

SMILE.—A smile that glow’d

Celestial rosy red, love’s proper hue.

MILTON.—Paradise Lost, Book VIII. Line 618.

Struck blind with beauty !

Shot with a woman’s smile.

BEAUMONT and FLETCHER—Knight of Malta,
Act II. Scene 3.

SMILE.—Seldom he smiles; and smiles in such a sort,
As if he mock'd himself, and scorn'd his spirit,
That could be moved to smile at any thing.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2. (Cæsar
to Antony, expressing his dislike of Cassius.)

She turn'd to him and smiled, but in that sort
Which makes not others smile.

BYRON.—Don Juan, Canto IV. Stanza 23.

The smiler with the knife under his cloak.

CHAUCER.—(Saunders.) Vol. I. Page 47.

I can smile, and murther while I smile.

SHAKSPERE.—King Henry VI., Part III. Act III.
Scene 2. (Gloster soliloquising on the destruc-
tion of Edward and his Line.)

One may smile, and smile, and be a villain.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(Ruminating on what the Ghost has told him.)

A man I knew who lived upon a smile;
And well it fed him: he look'd plump and fair,
While rankest venom foam'd through every vein.

DR. YOUNG.—Night VIII. Line 336.

A villain with a smiling cheek.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Antonio aside to Bassanio.)

The harper smiled, well-pleased; for ne'er
Was flatt'ry lost on poet's ear:
A simple race! they waste their toil
For the vain tribute of a smile.

SCOTT.—Lay of the Last Minstrel, near the end.

I in no soul-consumption wait
Whole years at levees of the great,
And hungry hopes regale the while
On the spare diet of a smile.

GREEN.—The Spleen, Line 440.

So wept Aurelia, till the destined youth
Stepp'd in, with his receipt for making smiles,
And blanching sables into bridal bloom.

DR. YOUNG.—Night V. Line 583.

Their smiles and censures are to me the same,
I care not what they praise or what they blame.

DRYDEN'S Persius.—Sat. I.

SMITH.—I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news.

SHAKSPERE.—King John, Act IV. Scene 2.
(Hubert to the King after Arthur's death.)

SMOOTH.—Smooth runs the water where the brook is deep.

SHAKSPERE.—King Henry VI., Part II. Act III.
Scene 1. (Suffolk to the King and Queen.)

SNAKE.—A needless Alexandrine ends the song,
That like a wounded snake drags its slow length along.

POPE.—On Criticism, Line 356.

We have scotch'd the snake, but not kill'd it.

SHAKSPERE.—Macbeth, Act III. Scene 2.
(Macbeth to his Lady.)

SNEER.—There was a laughing devil in his sneer,
That raised emotions both of rage and fear.

BYRON.—The Corsair, Canto I. Verse 9.

SNOW.—When snow the pasture sheets.

SHAKSPERE.—Antony and Cleo., Act I. Scene 4.
(Cæsar to Antony.)

White as chaste, and pure

As wind-fann'd snow.

BEAUMONT and FLETCHER.—The two Noble Kinsmen, Act V. Scene 1.

A snow of blossoms, and a wild of flowers.

TICKELL.—Kensington Gardens.

SNOW-DROP.—The snow-drop who, in habit white and plain,
Comes on, the herald of fair Flora's train.

CHURCHILL.—Gotham, Book I. Line 246.

SOCIETY.—Society became my glittering bride,
And airy hopes my children.

WORDSWORTH.—Book III.

I am ill, but your being by me cannot amend me ; society is no comfort to one not sociable.

SHAKSPERE.—Cymbeline, Act IV. Scene 3.
(Imogen to Guiderius.)

The life-blood of society.

MIDDLETON.—A mad world, my masters, Act I.
Scene 1.

SOLAR.—Beyond the year and out of heavens high way.

DRYDEN.—Annus Mirabilis, Verse 160.

In climes beyond the *Solar road*.

GRAY.—Progress of Poesy, Stanza II. 2.

His soul, proud science never taught to stray,
Far as the Solar walk, or milky-way.

POPE.—Essay on Man, Epi. I. Div. 3, Line 101.

SOLDIER.— Then, a soldier ;
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.

SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques.)

That in the captain's but a choleric word,
Which in the soldier is flat blasphemy.

SHAKSPERE.—Measure for Measure, Act II. Scene 2.
(Isabella to Lucio.)

Soldier, rest ! thy warfare o'er,
Dream of fighting fields no more :
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

SCOTT.—Lady of the Lake, Canto I. Stanza 31.

He is a soldier fit to stand by Cæsar,
And give direction.

SHAKSPERE.—Othello, Act II. Scene 3.
(Iago to Montano.)

SOLDIERS.—Soldiers are perfect devils in their way ;
When once they're raised, they're cursed hard to lay.

GAY.—Epi. XI. last Lines.

'Tis the soldiers' life
To have their balmy slumbers waked with strife.

SHAKSPERE.—Othello, Act II. Scene 3.
(The Moor to Desdemona.)

SOLICITOR.—Bold of your worthiness, we single you
As our best-moving, fair solicitor.

SHAKSPERE.—Love's Labour's Lost, Act II. Scene 1.
(The Princess of France to Boyet, with a message
to the King of Navarre on his vow.)

SOLITUDE.—Oh ! lost virtue, lost to manly thought,
Lost to the noble sallies of the soul !
Who think it solitude to be alone.

DR. YOUNG.—Night III. Line 6.

Solitudinem faciunt, pacem appellant.

TACTUS.—“They make a desert, and call it peace.”

The conduct pursued by some *civilized* nations in exterminating
those they call *barbarians*.

RILEY'S Dict. Lat. Quot.

Mark ! where his carnage and his conquests cease !
He makes a solitude, and calls it peace !

BYRON.—The Bride of Abydos, Canto II. Stanza 20.

SOLITUDE.—Choose them for your lords who spoil and burn
whole countries, and call desolation peace.

JASPER FISHER.—The True Trojans, Act V. Scene 2.

And when the sword has made a solitude,
That you proclaim a peace.

MURPHY.—Zenobia, Act IV.; and in his Arminius,
Act III.

But midst the crowd, the hum, the shock of men,

To hear, to see, to feel, and to possess,
And roam along, the world's tired denizen,

With none who bless us, none whom we can bless—
This is to be alone; this, this is solitude!

BYRON.—Childe Harold, Canto II. Stanza 26.

Through the lone groves would pace in solemn mood,
Wooing the pensive charms of solitude.

PYE.—Alfred, Book III. Line 57.

Solitude's the nurse of woe.

PARNELL.—Hymn to Contentment, Line 24.

Solitude sometimes is best society,
And short retirement urges sweet return.

MILTON.—Paradise Lost, Book IX. Line 250.

To wind the mighty secrets of the past,
And turn the key of time!

KIRKE WHITE.—Time a Poem, Line 249.

How sweet, how passing sweet, is solitude;
But grant me still a friend in my retreat,
Whom I may whisper—solitude is sweet.

COWPER.—Retirement, Line 740.

Sorrow's faded form, and solitude behind.

GRAY.—The Bard, Verse 4, last Line.

O solitude! where are the charms
That sages have seen in thy face?
Better dwell in the midst of alarms,
Than reign in this horrible place.

COWPER.—Alexander Selkirk, Verse 1.

SOLO.—See now, half cured, and perfectly well bred,
With nothing but a solo in his head.

POPE.—The Dunciad, Book IV. Line 323.

Why, if it be a solo, how should there be any thing else?

BENTLEY's Criticism on the passage in Pope.

SOMETHING.—Something is rotten in the state of Denmark.

SHAKSPERE.—Hamlet, Act I. Scene 4.

(Marcellus to Horatio.)

SOMETHING.—Something too much of this.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(To Horatio, prior to the Play.)

Something to blame, and something to commend!

POPE.—Epistle to Mr. Jervas, Line 17.

There's something in a flying horse,
There's something in a huge balloon.

WORDSWORTH.—Peter Bell, Prol., Stanza 4.

SON.—He talks to me that never had a son.

SHAKSPERE.—King John, Act III. Scene 4.

(Constance, the mother of Arthur, talking at
Pandulph the Pope's legate.)

Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding.

SHAKSPERE.—Macbeth, Act III. Scene 1.

(The King's fears of Banquo and his issue.)

SONG.— Still govern thou my song,
Urania, and fit audience find, though few.

MILTON.—Paradise Lost, Book VII. Line 30.

David for him his tuneful harp had strung,
And heaven had wanted one immortal song.

DRYDEN.—Absalom and Ahithophel, Part I. Line 196.

Friend to my life! (which did not you prolong,
The world had wanted many an idle song.)

POPE.—Epi. to Arbuthnot, Line 27.

SONNETTEER.—What woful stuff this madrigal would be,
In some starved hackney sonneteer, or me?

But let a lord once own the happy lines,
How the wit brightens! how the style refines!

POPE.—On Criticism, Line 418.

SORROW.—Affliction may one day smile again, and till then,
sit thee down, sorrow!

SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.

(Constance to Biron.)

Here I and sorrow sit;
Here is my throne, bid kings come bow to it.

SHAKSPERE.—King John, Act III. Scene 1.

(Constance to Salisbury.)

Behold, and see if there be any sorrow like unto my sorrow.

JEREMIAH.—Lamentations, Chap. i. Ver. 12.

SORROW.—Behold a wretch whom all the gods consign
To woe ! Did ever sorrows equal mine ?

POPE.—The *Odyssey*, Book IV. Line 958.

Here let me sit in sorrow for mankind.

GOLDSMITH.—The Traveller, Line 102.

Down, thou climbing sorrow,
Thy element's below.

SHAKSPERE.—King Lear, Act II. Scene 4.

(The King to himself, after hearing the Fool's
proverbs.)

Give sorrow words : the grief that does not speak
Whispers the o'er-fraught heart, and bids it break.

SHAKSPERE.—Macbeth, Act IV. Scene 3.

(Malcolm, on hearing Rosse relate the murder of
Macduff's wife and children.)

Sorrow conceal'd, like an oven stopp'd,
Doth burn the heart to cinders.

SHAKSPERE.—Titus Andronicus, Act II. Scene 5.

(Marcus, on seeing the mutilated Lavinia.)

Sorrow ends not when it seemeth done.

SHAKSPERE.—King Richard II., Act I. Scene 2.

(Duchess of Gloster to Gaunt.)

New sorrow rises as the day returns,
A sister sickens or a daughter mourns.

DR. JOHNSON.—Vanity of Human Wishes, Line 301.

CAMPBELL.—The Soldier's Dream, last Line but one.

Year chases year, decay pursues decay,
Still drops some joy from withering life away ;
New forms arise, and different views engage,
Superfluous lags the veteran on the stage,
Till pitying Nature signs the last release,
And bids afflicted worth retire to peace.

DR. JOHNSON.—Vanity of Human Wishes, Line 305.

Social sorrow loses half its pain.

DR. JOHNSON.—Prologue, 1769, Line 4.

Thus, both with lamentations fill'd the place,
Till sorrow seem'd to wear one common face.

CONGREVE.—Priam's Lamentation, last Lines.

I have a silent sorrow here,
A grief I'll ne'er impart ;
It breathes no sigh, it sheds no tear,
But it consumes my heart.

SORROW.—This cherish'd woe, this loved despair,
My lot for ever be ;
So, my soul's lord, the pangs I bear
Be never known by thee.

KOTZEBUE.—The Stranger, Act IV. Scene 1 ; translated by R. Thompson.

A countenance more in sorrow than in anger.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Horatio to Hamlet.)

Some unborn sorrow, ripe in fortune's womb,
Is coming towards me.

SHAKSPERE.—King Richard II., Act II. Scene 2.
(The Queen to Bushy.)

Alone and dewy, coldly pure and pale ;
As weeping beauty's cheek at sorrow's tale !

BYRON.—The Bride of Abydos, Canto II. Stanza last.

SOUL.—Death only this mysterious truth unfolds,
The mighty soul, how small a body holds.

JUVENAL.—Sat. 10. (DRYDEN.)

A soul without reflection, like a pile
Without inhabitant, to ruin runs.

DR. YOUNG.—Night V. Line 596.

And the weak soul, within itself unblest,
Leans for all pleasure on another's breast.

GOLDSMITH.—The Traveller, Line 271.

A pure ingenuous elegance of soul,
A delicate refinement, known to few,
Perplex'd his breast.

THOMSON.—Summer.

Within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love.

SHAKSPERE.—King John, Act III. Scene 3.
(The King to Hubert.)

The soul's dark cottage, batter'd and decay'd,
Lets in new light through chinks that time has made ;
Stronger by weakness, wiser men become,
As they draw nearer to their eternal home.

WALLER.—On his Divine Poems.

I am positive I have a soul ; nor can all the books with which
materialists have pestered the world, ever convince me to the
contrary.

STERNE.—Sentimental Journey, Maria Moulines,
last three Lines.

SOUL.—The soul, secured in her existence, smiles
At the drawn dagger, and defies its point.

ADDISON.—Cato, Act V. Scene 1.

The light of love, the purity of grace,
The mind, the music breathing from her face,
The heart whose softness harmonized the whole—
And, oh! that eye was in itself a soul!

BYRON.—The Bride of Abydos, Canto I. Stanza 6.

Such souls
Whose sudden visitations daze the world,
Vanish like lightning, but they leave behind
A voice that in the distance far away
Wakens the slumbering ages.

H. TAYLOR.—Van Artevelde, Act I. Scene 7.

SOUND.—The man to solitude accustom'd long,
Perceives in every thing that lives a tongue;
Not animals alone, but shrubs and trees
Have speech for him, and understand with ease;
After long drought when rains abundant fall,
He hears the herbs and flowers rejoicing all.

COWPER.—The Needless Alarm, Line 55.

The murmur that springs from the growing of grass.

POE.—Al Aaraaf.

The verie pleasaunte sounde which the trees of the forest do make
when they growe.

ANONYMOUS.—Quoted by POE, *ante* 300.

Sound—

That stealeth ever on the ear of him
Who, musing, gazeth on the distance dim,
And sees the darkness coming as a cloud—
Is not its form—its voice—most palpable and loud?

POE.—Al Aaraaf.

Jove himself, who hears a thought,
Knows not when we pass by.

KILLIGREW.—A song in "The Conspiracy," a
Tragedy.

And I turned to see the voice that spake with me.

ST. JOHN.—Revelation, Chap. i. Ver. 12.

The word that Isaiah the son of Amoz saw..

ISAIAH.—Chap. ii. Ver. 1. (That is, the vision.)

The green trees whispered low and smil'd;
It was a sound of joy.

LONGFELLOW.—Prelude to Voices of the Night,
Stanza 9.

SOUND.—I heard the trailing garment of the night
Sweep through her marble halls.

LONGFELLOW.—Hymn to the Night.

He goes but to see a noise that he heard, and is to come again.

SHAKSPERE.—A Midsummer Night's Dream, Act III.

Scene 1. (Quince to Thisbe.)

To hear by the nose, it is dulcet in contagion.

SHAKSPERE.—Twelfth Night, Act II. Scene 3.

(Sir Toby to Sir Andrew.)

SOUTH.—Syllables which breathe of the sweet South.

BYRON.—Beppo, St. 44. (See Knight's Shakspeare,
12th Night, Act I. Scene. 1.)

SPADE.—"Never mind," said Philip; "the Macedonians are a
blunt people; they call a spade a spade."

KENNEDY'S Demosthenes, Vol. I. Page 249.

SPARROWS.—One of them shall not fall on the ground with-
out your Father.

ST. MATTHEW, Chap. x. Ver. 29.

There's a special providence in the fall of a sparrow.

SHAKSPERE.—Hamlet, Act V. Scene 2.

(To Horatio, prior to the passage of arms with
Laertes.)

He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age!

SHAKSPERE.—As You Like It, Act II. Scene 3.

(Adam to Orlando.)

SPEAK.—Speak, that I may see thee. (*Oratio imago animi.*)
Language most shews a man. No glass renders a man's form
or likeness so true as his speech.

BEN JONSON.—"Discoveries," Vol. IX. Page 223

(Gifford); and see the "Spectator," No. 86.

Speak, I'll go no further.

SHAKSPERE.—Hamlet, Act I. Scene 5.

(To the Ghost.)

Mistake me not, I speak but as I find.

SHAKSPERE.—Taming the Shrew, Act II. Scene 1.

(Baptista to Petruchio.)

A heavier task could not have been imposed,
Than I to speak my griefs unspeakable.

SHAKSPERE.—Comedy of Errors, Act I. Scene 1.

(Ægeon to the Duke.)

SPEAK.—More he endeavour'd ; but the accents hung,
Half form'd and stopt unfinish'd on his tongue.

GARTH.—Claremont, Line 271.

For in it lurks that nameless spell,
Which speaks, itself unspeakable.

BYRON.—The Giaour.

I will speak daggers to her, but use none.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(Hamlet, at the very witching time of night.)

You are speaking stones.

PLAUTUS.—Aulularia, Act II. Scene 1. (Riley's
Transl.) [Aristophanes says, in one of his plays,
"You are speaking roses to me."]

Speak then to me, who neither beg nor fear

Your favours, nor your hate.

SHAKSPERE.—Macbeth, Act I. Scene 3.

(Banquo to the Witches.)

What the devil ails the fellow? Why don't you speak out?—
not stand croaking like a frog in a quinsey!

SHERIDAN.—The Rivals, Act IV. Scene 2.

I wish you could advance your voice a little.

BEN JONSON.—The Alchemist, Act I. Scene 1.

How absolute the knave is;

We must speak by the card, or equivocation will undo us.

SHAKSPERE.—Hamlet, Act V. Scene 1.

(Hamlet to Horatio.)

I will put on clean linen, and speak wisely.

SUCKLING.—Brennoralt, Act II.

Why dost thou not speak, thou art both as drunk and as mute as
a fish.

CONGREVE.—The Way of the World, Act II.
Scene 9.

You can speak well ; if your tongue deliver the message of your
heart.

FORD.—The Sun's Darling, Act V. Scene 1.

In one scene no more than three should speak.

ROSCOMMON.—Horace's Art of Poetry.

I say you are wrong ; we should speak all together, each for
himself, and all at once, that we may be heard the better.

SHERIDAN.—St. Patrick's Day, Act I. Scene 1.

1. Hear me but speak.

2. No, not in a cause against the king.

D'AVENANT.—The Wits, Act V. Scene 1.

SPEAK.—All tongues speak of him.

SHAKSPERE.—Coriolanus, Act II. Scene 1.

(Brutus to the Tribunes.)

SPEAKING.—Because, sister, your words are knocking out the brains of unfortunate me; you are speaking stones. So Shakspeare says, (above) “I will speak daggers to her, but use none;” and Aristophanes says, in one of his plays, “You have spoken roses to me.”

RILEY’S Plautus.—The Aulularia, Act II. Scene 1.

Lys. He hath rid his prologue like a rough colt; he knows not the stop. It is not enough to speak, but to speak true.

Hip. Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

The. His speech was like a tangled chain; nothing impaired but all disordered.

SHAKSPERE.—Midsummer Night’s Dream, Act V. Sc. 1.

Speaking thick, which nature made his blemish.

SHAKSPERE.—King Henry IV., Part II. Act II. Scene 3. (Lady Percy to Northumberland.)

SPECTACLES.—What a pair of spectacles is here!

SHAKSPERE.—Troilus and Cress., Act IV. Scene 4. (Pandarus.)

SPEECH.—Let your speech be alway with grace, seasoned with salt, that ye may know how ye ought to answer every man.

COLOSSIANS, Chap. iv. Ver. 6.

A knavish speech sleeps in a foolish ear.

SHAKSPERE.—Hamlet, Act IV. Scene 2.

(Hamlet to Rosencrantz.)

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much—your hand thus; but use all gently; for in the very torrent, tempest, and (as I may say) the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(The Prince and certain Players.)

O, it offends me to the soul, to see a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows and noise: I could have such a fellow whipped for o’erdoing Termagant; it outherods Herod; pray you, avoid it.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(The Prince to the Players.)

SPEECH.—Where Nature's end of language is declined,
And men talk only to conceal the mind.

DR. YOUNG.—Sat. II. Line 207.

(To Chesterfield.)

The true use of speech is not so much to express our wants as
to conceal them.

GOLDSMITH.—The Bee, No. 3.

They only employ words for the purpose of concealing their
thoughts.

VOLTAIRE.—Le Chapon et la Poulard.

Speech is the index of the mind.

SENECA.—Epi. 1, near the end.

Speech is silvern, Silence is golden.

GERMAN PROVERB.—T. Carlyle phrases it—Sprechen
ist silbern, Schweigen ist golden.—Sartor Resartus.
Ch. III. Bk. 3.

SPECULATION.—Thou hast no speculation in those eyes
Which thou dost glare with!

SHAKSPEARE.—Macbeth, Act III. Scene 4.

(Macbeth to the Ghost.)

SPELLS.—She spells like a kitchen maid.

SWIFT.—To Mr. Worrall, Jan. 13, 1729.

False spelling is only excusable in a chambermaid, for I would
not pardon it in a waiting maid.

SWIFT.—To Mr. Gay, 13 April, 1731.

SPENDTHRIFT.—Spendthrift alike of money and of wit,
Always at speed, and never drawing bit.

COWPER.—Table Talk, Line 686.

SPHERE.—He comes: We two, like the twin stars, appear;
Never to shine together in one sphere.

DRYDEN.—Tyrannick Love, Act I Scene 1.

Two stars keep not their motion in one sphere.

SHAKSPEARE.—King Henry IV., Part I. Act V.
Scene 4. (Prince Henry to Hotspur.)

SPIRE.—To point to the starry heavens with a tapering top.

OVID.—Meta., Book X. Fable III. (Riley's Transl.)

Cloud-kissing turrets—spires that seem to kiss the clouds.

HEYWOOD.—Four London Apprentices.

Yon tower-capp'd Acropolis,

Which seems the very clouds to kiss.

BYRON.—Siege of Corinth, Div. I. last two Lines.

Yon towers, whose wanton tops do buss the clouds.

SHAKSPEARE.—Troilus and Cressida, Act IV. Scene 5.

SPIRE.—Under a starry-pointing pyramid.

MILTON.—Epitaph on Shakspeare.

Pyramid pointing to the stars.

WORDSWORTH.—Vol. V. Page 80, Line 14.

These pointed spires, that wound the ambient sky.

PRIOR.—Solomon, a poem, Book III. Line 770.

The tapering pyramid—

Whose spiky top has wounded the thick cloud.

BLAIR.—The Grave, Line 190.

Magnific walls, and heaven-assaulting spires.

SMART.—Power of the Supreme Being.

The village church, among the trees,

Where first our marriage-vows were given,

With merry peals shall swell the breeze,

And point with taper spire to heaven.

ROGERS.—A Wish, a poem, Verse 4.

An instinctive taste teaches men to build their churches in flat countries with spire-steeples; which, as they cannot be referred to any other object, point as with silent finger to the sky and stars.

S. T. COLERIDGE.—The Friend, No. 14, Page 223.

Ye swelling hills and spacious plains!

Besprent from shore to shore with steeple tow'rs,

And "spires whose silent finger points to heav'n."

WORDSWORTH.—The Excursion, Verse 17.

Who taught the heaven-directed spire to rise?

POPE.—Moral Essays, Épi. III. Line 261. (To Bathurst.)

Nought but the heaven-directed spire.

WORDSWORTH.—Vol. V. Page 84, Line 8.

Rushing from the woods, the spires

Seem from hence ascending fires!

DYER.—Grongar Hill, Line 51.

How the tall temples, as to meet their God,

Ascend the skies!

DR. YOUNG.—Night VI. Line 781.

Where'er a spire points up to heaven,

Through storm and summer air,

Telling that all around have striven,

Man's heart, and hope, and prayer.

MRS. HEMANS.—Themes of Song, Page 534.

View not this spire by measure given,

To buildings raised by common hands;

That fabric rises high as heaven,

Whose basis on devotion stands.

PRIOR.—On a Column in Halstead Church.

SPIRIT.—I do lack some part of that quick spirit that is in Antony.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Brutus to Cassius.)

The choice and master spirits of this age.

SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Antony to Brutus.)

SPIRITING.—I will be correspondent to command,
And do my spiriting gently.

SHAKSPERE.—Tempest, Act I. Scene 2.
(Ariel to Prospero.)

SPIRITS.—1. I can call spirits from the vasty deep.

2. Why, so can I; or so can any man:

But will they come when you do call for them?

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 1. (Glendower and Hotspur.)

SPLEEN.—To cure the mind's wrong bias, spleen,
Some recommend the bowling-green;
Some hilly walks—all exercise:
Fling but a stone, the giant dies.

GREEN.—The Spleen, Line 89.

Then seek good-humour'd tavern chums,
And play at cards, but for small sums;
Or with the merry fellows quaff,
And laugh aloud with them that laugh.

GREEN.—Ibid. Line 172.

SPOON.—This is a devil, and no monster; I will leave him;
I have no long spoon.

SHAKSPERE.—The Tempest, Act II. Scene 2.
(Stephano to Trinculo.)

He must have a long spoon that must eat with the devil.

SHAKSPERE.—Comedy of Errors, Act IV. Scene 3.
(Dromio of Syracuse to Antipholus of Syracuse.)

SPOONS.—*King*. My lord of Canterbury,
I have a suit which you must not deny me;
That is, a fair young maid that yet wants baptism;
You must be godfather, and answer for her.

Cranmer. The greatest monarch now alive may glory
In such an honour: how may I deserve it,
That am a poor and humble subject to you?

King. Come, come, my lord, you'd spare your spoons.

SHAKSPERE.—King Henry VIII., Act V. Scene 2;
in allusion to the practice of sponsors presenting
the child with spoons, or a spoon at the christen-
ing.—(*Knight's Shakspeare*.)

SPORT.—'Tis the sport to have the engineer
Hoist with his own petar.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(Counterplotting his Uncle's designs.)

Detested sport,
That owes its pleasures to another's pain.

COWPER.—The Task, Book III. Line 326.

It is the first time that ever I heard breaking of ribs was sport for
ladies.

SHAKSPERE.—As You Like It, Act I. Scene 2.
(Touchstone to Le Beau.)

SPOTS.—Spots in the sun are in his lustre lost.

SOMERVILLE.—Epi. to Thomson.

SPRING.—So forth issued the seasons of the year :
First, lusty Spring all dight in leaves of flowers,
That freshly budded and new blooms did bear,
In which a thousand birds had built their bowers,
That sweetly sung to call forth paramours.

SPENSER.—The Fairy Queen, Book VI.
On Mutability, Canto VII. Stanza 28.

Next came the loveliest pair in all the ring,
Sweet female Beauty hand in hand with Spring.

BURNS.—Brigs of Ayr.

The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries.

SHAKSPERE.—Midsummer Night's Dream, Act II.
Scene 2. (Titania to Oberon.)

Spring hangs her infant blossoms on the trees,
Rock'd in the cradle of the western breeze.

COWPER.—Tirocinium, Line 43.

But when shall Spring visit the mouldering urn ?
O when shall it dawn on the night of the grave ?

BEATTIE.—The Hermit, Verse 4.

SPRINGES TO CATCH WOODCOCKS.

SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Ophelia.)

SPUR.—What need we any spur but our own cause
To prick us to redress ?

SHAKSPERE. — Julius Cæsar, Act II. Scene 1.
(Brutus to Cassius, at a meeting of the
Conspirators.)

SQUARE.—To measure wind, and weigh the air,
And turn a circle to a square.

BUTLER.—A Satire on the Royal Society, Line 87.

CAWTHORNE.—Wit and Learning, Line 129.

Circles to square, and cubes to double,
Would give a man excessive trouble.

PRIOR.—Alma, Line 1436.

For take thy balance, if thou be so wise,
And weigh the wind that under heaven doth blow ;
Or weigh the light that in the east doth rise ;
Or weigh the thought that from man's mind doth flow.

SPENSER. — Fairy Queen, Book V. Canto II.
Stanza 43.

Weigh the sun.

TENNYSON.—Locksley Hall, Verse 93.

Whether he measure earth, compute the sea,
Weigh sunbeams, carve a fly, or split a flea ;
The solemn trifler with his boasted skill
Toils much, and is a solemn trifler still.

COWPER.—Charity, Line 353.

STALE.—How weary, stale, flat, and unprofitable
Seem to me all the uses of this world !

SHAKSPERE.—Hamlet, Act I. Scene 2. (His soliloquy
after the interview with his Uncle and Mother.)

STAMPS.—Stamps God's own name upon a lie just made,
To turn a penny in the way of trade.

COWPER.—Table Talk, Line 421.

STAR.— It were all one
That I should love a bright particular star,
And think to wed it, he is so above me.

SHAKSPERE.—All's Well that Ends Well, Act I.
Scene 1. (Helena, *solus*, expressing her love for
Bertram.)

And lo, the star, which they saw in the east, went before them,
till it came and stood over where the young child was.

ST. MATTHEW, Chap. ii. Ver. 9.

Look, the unfolding star calls up the shepherd.

SHAKSPERE.—Measure for Measure, Act IV. Scene 2.
(The Duke to the Provost.)

The star that bids the shepherd fold,
Now the top of heaven doth hold.

MILTON.—Comus, in the first scene.

Breathed in a flower, or sparkled in a star.

FENTON.—To Lady M. C. Harley.

STARS.—Stars receive their lustre from the sun.

FENTON.—To the Queen.

The stars in order twinkle in the skies,
And fall in silence, and in silence rise.

BROOME.—Paraphrase on Job.

Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

SHAKSPERE.—Merchant of Venice, Act V. Scene 1.
(Lorenzo, alone.)

This majestic roof, fretted with golden fire.

SHAKSPERE.—Hamlet, Act II. Scene 2.
(To Rosencrantz and Guildenstern.)

Those gold candles fix'd in heaven's air.

SHAKSPERE.—Sonnet 21.

The stars of the night
Will lend thee their light,
Like tapers clear without number!

HERRICK's Hesp.—Night Piece, No. 42.

Give me my Romeo: and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 2.
(Juliet alone.)

But who can count the stars of heaven?
Who sing their influence on this lower world?

THOMSON.—Winter.

For ever singing as they shine,
The hand that made us is divine.

ADDISON.—An Ode.

The stars in their courses fought against Sisera.

JUDGES, Chap. v. Ver. 20.

The stars have fought their battles leagued with man.

DR. YOUNG.—Night IX. Line 1285.

STARS.—Let all the number of the stars give light
To thy fair way!

SHAKSPERE.—Antony and Cleopatra, Act III. Scene 2.
(Lepidus to Octavius.)

Witness, you ever-burning lights above!

SHAKSPERE.—Othello, Act III. Scene 3.
(Iago swearing eternal service to the wrong'd
Othello.)

You meaner beauties of the night,

That poorly satisfie our eies

More by your number than your light;

You common people of the skies,

What are you when the moon shall rise?

SIR HENRY WOTTON.—“You meaner Beauties,”
2 Percy Rel. 334.

Numerous as glittering gems of morning dew,
Or sparks from populous cities in a blaze,
And set the bosom of old night on fire.

DR. YOUNG.—Night IX. Line 1280.

At whose sight, like the sun,

All others with diminish'd lustre shone.

YONGE's Cicero.—Tusculan Disp. Book III. Div. 18.

At whose sight, all the stars

Hide their diminish'd heads!

MILTON.—Par. Lost, Book IV. Line 34.

Heaven looks down on earth with all her eyes.

DR. YOUNG.—Night VII. Line 1094.

Mine is the night, with all her stars.

DR. YOUNG.—Paraphrase on Job, Line 147.

The moon look'd out with all her stars.

CUNNINGHAM.—Ballad Poetry: Annie of Lochroyan.

What are ye orbs?

The words of God? the Scriptures of the skies?

BAILEY.—Festus, Scene Everywhere.

STARVED.—Why, boy, thou lookest as if thou wert half
starved—like a shotten herring.

GAY.—The Beggar's Opera, Act III. Scene 1.

STATE.—Ill fares the state

Where many masters rule; let one be Lord,

One king supreme.

HOMER.—The Iliad, Bk. II., Line 230. (Derby.)

STATELY.—Stately stept he east the wa',
And stately stept he west,
Full seventy years he now had seen,
Wi' scarce seven years of rest.

SIR JOHN BRUCE.—Hardyknute, Percy Rel. 102.

STATESMEN.—Where village statesmen talk'd with looks
profound.

And news much older than their ale went round.

GOLDSMITH.—The Deserted Village, Line 223.

STATUES.—Statues of men, scarce less alive than they!

POPE.—To Mr. Addison, Epi. V. Line 10.

Then marble, soften'd into life, grew warm.

POPE.—To Augustus, Epi. I. Line 147.

The pregnant quarry teem'd with human form.

GOLDSMITH.—The Traveller, Line 138.

So stands the statue that enchants the world,
So bending tries to veil the matchless boast,
The mingled beauties of exulting Greece.

THOMSON.—Summer.

Through the live features of one breathing stone.

THOMSON.—Liberty, Part II.

Each dimple sunk,

And every muscle swell'd as nature taught.

THOMSON.—Liberty, Part II.

STAY.— 1. Stay'd it long?

2. While one with moderate haste might tell a hundred.

3. Longer, longer!

2. Not when I saw it.

SHAKSPERE.—Hamlet, Act I. Scene 2.

(Hamlet to Horatio.)

While yet I speak, the shade disdains to stay,

In silence turns, and sullen stalks away.

POPE's Homer.—The Odyssey, Book XI. Line 691.

(Ulysses on the shade of Ajax.)

STEED.—Steed threatens steed, in high and boastful neighs,
Piercing the night's dull ear.

SHAKSPERE.—King Henry V., Chorus to Act IV.

STEEL.—My man's as true as steel.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 4.

(Romeo to the Nurse.)

Steel to the very back.

SHAKSPERE.—Titus Andronicus, Act IV. Scene 3.

(Titus to his brother Marcus.)

STEEL.—Like a man of steel.

SHAKSPERE.—Antony and Cleopatra, Act IV.
Scene 4. (Antony to Cleopatra.)

Why, he's a man of wax.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 3.
(Nurse to Lady Capulet.)

STEM.—The stem thus threaten'd, and the sap in thee,
Droop all the branches of that noble tree!
As lilies overcharged with rain, they bend
Their beauteous heads, and with high heaven contend.

WALLER.—To my Lord Admiral.

She linger'd in silent despair, till that hour
Which gave her young son to the light,
But the parent stem droop'd with the weight of the flower,
And grief's canker-worm, with its slow working power,
Untimely consigned her to night.

MARIA RIDDELL.—Carlos and Adeline, Verse 13.
(Metrical Miscellany.)

STEWARD.—That old hereditary bore,
The steward.

ROGERS.—Italy. A Character, Line 13.

STILLNESS.—A horrid stillness first invades the ear,
And in that silence we the tempest fear.

DRYDEN.—Astrea Redux, Line 7.

Stillness with *Silence* at her back, entered the solitary parlour,
and drew their gauzy mantle over my Uncle Toby's head; and
Listlessness, with her lax fibre and undirected eye, sat quietly
down beside him in his arm-chair.

STERNE.—Tristram Shandy, Vol. VI. Chap. XXXIV.

STIR.—We may as well push against Paul's as stir them.

SHAKSPERE.—King Henry VIII., Act V. Scene 3.
(The Porter and Man in Palace Yard.)

STOCK.—Who trades without a stock has nought to fear.

COLLEY CIBBER.—Prol. to Love's Last Shift, Line 6.

STONE.— At this sight
My heart is turn'd to stone.

SHAKSPERE.—King Henry VI., Part II. Act V.
Scene 2. (Young Clifford on seeing his Father's
dead body.)

STONES.—I tell you that, if these should hold their peace, the
stones would immediately cry out.

St. LUKE, Chap. xix. Ver. 40.

STONES.—I hold it truth with him who sings

To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.

TENNYSON.—In Memoriam, I. Verse 1.

For the stone shall cry out of the wall, and the beam out of the
timber shall answer it.

HABAKKUK, Chap. ii. Ver. 11.

What, worst of villains! for thou on thy part wouldst enrage the
temper even of a stone.

BUCKLEY'S Sophocles.—(Edipus Tyr., Page 13.)

But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

SHAKSPERE.—Julius Cæsar, Act III. Scene 2.

(Antony to the Citizens.)

STOOD.—And he stood between the dead and the living.

MOSES.—The Book of Numbers, Chap. xvi. Ver. 48.

STOP.—The pensive exile, bending with his woe,
To stop too fearful, and too faint to go.

GOLDSMITH.—The Traveller, Line 419.

STORMY.—The stormy magazines of the north.

COWLEY.—Plagues of Egypt, Verse 11.

STORY.—Story! God bless you! I have none to tell, sir.

CANNING.—The Friend of humanity and the
Knifegrinder.

My story being done,
She gave me for my pains a world of sighs.

SHAKSPERE.—Othello, Act I. Scene 3. (The Moor's
defence before the Senate.)

Her whole life is a well writ story.

DAVENPORT.—The City Nightcap, Act I. Scene 1.

No story, sir, I beseech you.

SUCKLING.—The Goblins, Act I.

STRANGE.—'Twas strange, 'twas passing strange,
'Twas pitiful; 'twas wonderous pitiful;
She wish'd she had not heard it.

SHAKSPERE.—Othello, Act I. Scene 3.

(The Moor's defence before the Senate.)

STRANGE.—But 'tis strange :
And oftentimes to win us to our harm,
The instruments of darkness tell us truths ;
Win us with honest trifles, to betray us
In deepest consequence.

SHAKSPERE.—Macbeth, Act I. Scene 3.
(Banquo to Macbeth.)

STRAWBERRY.—The strawberry grows underneath the
nettle ;
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality.

SHAKSPERE.—King Henry V., Act I. Scene 1.
(Ely to Canterbury.)

STREAMS.—Sinuous or straight, now rapid, and now slow ;
Now murmuring soft, now roaring in cascades.

COWPER.—The Task, Book III. Line 778.

By the side of a murmuring stream,
An elderly gentleman sat,
On the top of his head was his wig,
And a-top of his wig was his hat.

ANONYMOUS.—The first verse of a song, which may
be found in the "VOCAL CABINET," Vol. I. Page 44 ;
Publ. by Thomas Kelly, 17 Paternoster Row,
A. D. 1820.

STRENGTH.—Their strength is to sit still.

ISAIAH.—Chap. xxx. Ver. 7.

We could perceive the weakness of our strength.

CRABBE.—Tales of the Hall, Book VI.

STRICKEN DEER.—I was a stricken deer that left the herd
long since.

COWPER.—The Task, Book III. Line 108.

Why, let the stricken deer go weep,
The hart ungalled play :
For some must watch, while some must sleep ;
So runs the world away.

SHAKSPERE.—Hamlet, Act III. Scene 2.

(To Horatio when the King has fled from the
Play.)

STRIFE.—He that passeth by, and meddleth with strife
belonging not to him, is like one that taketh a dog by the ears.

PROVERBS, Chap. xxvi. Ver. 17.

STRIKE.—Strike, but hear me.

ROLLIN'S Ancient Hist.—Book VI. Chap. II.

Sect. 8; quoting Plutarch. (Themistocles to Eurybiades.)

Strike now, or else the iron cools.

SHAKSPERE.—King Henry VI., Part III. Act V.

Scene 1. (Gloster to Warwick.)

STRINGS.—'Tis good in every case, you know,

'To have two strings unto your bow.

CHURCHILL.—The Ghost, Book IV.

'Tis true, no lover has that power

T' inforce a desperate amour,

As he that has two strings t' his bow,

And burns for love and money too.

BUTLER.—Hudibras, Part III. Canto I. Line 1.

STRONG.—Though deep, yet clear; though gentle, yet not dull;

Strong without rage, without o'erflowing full.

DENHAM.—Cooper's Hill.

Thou ever strong upon the stronger side.

SHAKSPERE.—King John, Act III. Scene 1.

(Constance to Austria.)

STUDY.—Studious minds from COKE instruction draw,

And learn to trace the labyrinths of law.

ROBERT NOYES.—Distress.

Reading maketh a full man; conference a ready man; and writing an exact man.

BACON.—Essay 50, of Studies.

The labour we delight in physics pain.

SHAKSPERE.—Macbeth, Act II. Scene 3. (Macbeth to Macduff after the murder of Duncan.)

At school I knew him—a sharp-witted youth, grave, thoughtful, and reserved among his mates; turning the hours of sport and food to labour; starving his body to inform his mind.

SCOTT.—The Monastery, Chap. XXXI.

Strange to the world, he wore a bashful look,

The fields his study, nature was his book.

BLOOMFIELD.—Farmer's Boy, Spring.

As soon as Phœbus' rays inspect us,

First, sir, I read, and then I breakfast;

So on till foresaid god does set,

I sometimes study, sometimes eat.

PRIOR.—To Shepherd.

STUDY.—Six hours thou may'st give to sleep; just as many with equity to the laws; four thou shalt pray, and two thou may'st give to feasting; after which the remainder is to be given voluntarily to sacred songs.

COKE.—On Lit. Book I. Cap. I; and SIR WILLIAM JONES.

1. I have not lived in the temple for nothing.

2. He slept there, and calls it studying the law.

MURPHY.—The Way to Keep Him, Act II.

STUFFING.—Stuffing the ears of men with false reports.

SHAKSPERE.—King Henry IV., Part II. Induction.
(Rumour.)

He stuffs our ears with declamation.

KENNEDY'S Demosthenes, Vol. 1. Page 168.

SUBDUE.—

Subdue

By force who reason for their law refuse,

Right reason for their law.

MILTON.—Paradise Lost, Book VI. Line 40.

SUBJECT.—A subject's faults a subject may proclaim,
A monarch's errors are forbidden game.

COWPER.—Table Talk, Line 114.

SUBLIME.—Little by little we recede from the terrible to the contemptible.

LONGINUS, De Subl. 3.

From the sublime to the ridiculous.

NAPOLEON.—(RILEY'S Class. Dict. 535.)

SUCCESS.—"Tis not in mortals to command success,
But we'll do more, Sempronius: we'll deserve it.

ADDISON.—Cato, Act I. Scene 1.

What, though success will not attend on all,

Who bravely dares must sometimes risk a fall.

SMOLLET.—Advice, Line 207.

And on a love-book pray for my success.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 1. (Valentine to Proteus.)

Didst thou never hear,

That things ill got had ever bad success?

SHAKSPERE.—King Henry VI., Part III. Act II.
Scene 2. (The King to Clifford.)

SUCCESSORS.—*Slender*. All his successors, gone before him,
have done 't; and all his ancestors, that come after him, may;
they may give the dozen white luces in their coat.

Evans. The dozen white luces do become an old coat well;
it is a familiar beast to a man, and signifies love.

SHAKSPERE.—Merry Wives of Windsor, Act I. Scene 1.

SUCKLE.—To suckle fools, and chronicle small beer.

SHAKSPERE.—Othello, Act II. Scene 1.

(Iago to Desdemona.)

SUFFER.—O fear not in a world like this,

And thou shalt know ere long,

Know how sublime a thing it is

To suffer and be strong.

LONGFELLOW.—The Light of Stars.

Sufferance is the badge of all our tribe.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3.

(Shylock to Antonio.)

To each his sufferings: all are men

Condemn'd alike to groan ;

The tender for another's pain,

The unfeeling for his own.

GRAY.—Ode on Eton College, Verse 10.

SUFFICIENCY.—An elegant sufficiency, content,

Retirement, rural quiet, friendship, books,

Ease and alternate labour, useful life,

Progressive virtue, and approving heaven !

THOMSON.—Spring, Line 16 from the end.

SUGGESTION.—For all the rest,

They'll take a suggestion as a cat laps milk.

SHAKSPERE.—Tempest, Act II. Scene 1.

(Antonio to Sebastian.)

SUICIDE.—O Britain, infamous for suicide !

An island in thy manners ; far disjoin'd

From the whole world of rationals beside !

DR. YOUNG.—Night V. Line 442.

He is dead, Cæsar ;

Not by a public minister of justice ;

Nor by a hired knife ; but that self hand,

Which writ his honour in the acts it did.

SHAKSPERE.—Antony and Cleopatra, Act V. Scene 1.

(Dercetas to Octavius Cæsar.)

How ! leap into the pit our life to save ?

To save our life leap all into the grave ?

COWPER.—The Needless Alarm, Line 107.

This is that rest this vain world lends,

To end in death that all things ends.

S. DANIEL.—Cleopatra, last Lines.

Beware of desperate steps. The darkest day,

Live till to-morrow, will have pass'd away.

COWPER.—The Needless Alarm, Line 132.

SUICIDE.—Bid abhorrence hiss it round the world.

DR. YOUNG.—Night V. Line 449.

SUITOR.—Full little knowest thou, that hast not tried,
What hell it is, in suing long to bide:

To lose good days, that might be better spent;

To waste long nights in pensive discontent;

To speed to-day, to be put back to-morrow;

To feed on hope, to pine with fear and sorrow;

To fret thy soul with crosses and with cares;

To eat thy heart through comfortless despairs;

To fawn, to crouch, to wait, to ride, to run;

To spend, to give, to want, to be undone.

SPENSER.—Mother Hubbard's Tale.

SUMMONS.—And then it started, like a guilty thing
Upon a fearful summons.

SHAKSPERE.—Hamlet, Act I. Scene 1.

(Horatio to Bernardo and Marcellus.)

SUMMER.—Then, crown'd with flowery hay, came rural joy,
And summer, with his fervid-beaming eye.

BURNS.—Brigs of Ayr.

From bright'ning fields of æther fair disclosed,
Child of the sun, refulgent summer comes,
In pride of youth, and felt through nature's depth.

THOMSON.—Summer, Line 1.

Then came the jolly summer, being dight
In a thin silken cassock, coloured green,
That was unlined all, to be more light.

SPENSER.—The Fairy Queen, Book VII. Canto 7.

SUMMER FRIENDS.—Light they dispense; and with them
go

The Summer friend.

GRAY.—Ode to Adversity, Stanza III. Verse 5.

The swarm that in thy noontide beam were born,
Gone to salute the rising morn.

GRAY.—The Bard, II.—2.

For men, like butterflies,
Show not their mealy wings but to the summer.

SHAKSPERE.—Troilus and Cressida, Act III. Scene 3.

2nd Lord.—The swallow follows not summer more willing than
we your lordship.

Timon.—Nor more willingly leaves in winter; such summer birds
are men.

SHAKSPERE.—Timon of Athens, Act III. Scene 6.

SUMMER FRIENDS.—One cloud of winter showers,
These flies are couch'd.

SHAKSPERE.—*Timon of Athens*, Act II. Scene 2.
(Flavius to Timon.)

SUN.—Till, as a giant strong, a bridegroom gay,
The sun springs dancing through the gates of day,
He shakes his dewy locks, and hurls his beams
O'er the proud hills, and down the glowing streams:
His fiery coursers bound above the main,
And whirl the car along th' ethereal plain;
The fiery coursers and the car display
A stream of glory and a flood of day.

BROOME.—Paraphrase of Job.

Now deep in ocean sunk the lamp of light,
And drew behind the cloudy vale of night.

POPE.—*The Iliad*, Book VIII. Line 605.

At length the sun began to peep,
And gild the surface of the deep.

SOMERVILLE.—Fable IV. Canto 5.

That orb'd continent, the fire
That severs day from night.

SHAKSPERE.—*Twelfth Night*, Act V. Scene 1.
(Viola to the Duke.)

The heavenly-harness'd team
Begins his golden progress in the east.

SHAKSPERE.—*King Henry IV.*, Part I. Act III.
Scene 1. (Glendower to Mortimer.)

High in his chariot glow'd the lamp of day.

FALCONER.—*The Shipwreck*, Canto 1.

Yonder comes the powerful king of day,
Rejoicing in the east.

THOMSON.—*Summer*.

The glorious lamp of heaven, the sun.

HERRICK's *Hesp.*—To the Virgins, No. 93.

He maketh his sun to rise on the evil and on the good.

ST. MATTHEW, Chap. v. Ver. 45.

The sun, though in full glory bright,
Shines upon all men with impartial light.

COWLEY.—*Elegy on Littleton*.

The self-same sun that shines upon his court,
Hides not his visage from our cottage, but
Looks on alike.

SHAKSPERE.—*Winter's Tale*, Act IV. Scene 3.
(Perdita to Polixenes.)

SUN.—Thou, like the sun, dost with an equal ray
Into the palace and the cottage shine.

SIR JOHN DAVIES.—Introduction to his Poem on
the Soul of Man, Verse 29.

Nor let the pride of great ones scorn
This charmer of the plains;
That sun, who bids their diamonds blaze,
To paint our lily deigns.

MALLET.—Edwin and Emma, Verse 4.

Like Pentheus, when, distracted with his fear,
He saw two suns, and double Thebes appear.

DRYDEN.—The *Æneid*, Book IV. Line 469.

[Edward IV. is said to have seen three suns at one time, after the battle of Mortimer's Cross, and that they immediately conjoined, PEGGE'S *Curialia Miscellanea*, 105, 201.]

Edw. Dazzle mine eyes, or do I see three suns?

Rich. Three glorious suns, each one a perfect sun;
See, see! they join, embrace, and seem to kiss;
Now are they but one.

SHAKSPERE.—King Henry VI., Part III. Act II.
Scene 1. (Edward Prince of Wales, to Richard of York.)

What light through yonder window breaks?
It is the east, and Juliet is the sun!
Arise, fair sun, and kill the envious moon.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Romeo on seeing Juliet at the window.)

I'gin to be a-weary of the sun.

SHAKSPERE.—Macbeth, Act V. Scene 5, (On
hearing that the Wood is moving to Dunsinane.)

He from our sight retires awhile, and then
Rises and shines o'er all the world again.

FIELDING.—The Wedding Day, Act I. Scene 6.

The sun of sweet content re-risen in Katie's eyes, and all things
well.

TENNYSON.—The Brook.

God made two great lights; the greater light to rule the day,
and the lesser light to rule the night.

GENESIS, Chap. i. Ver. 16.

And God made two great lights, great for their use
To man; the greater to have rule by day,
The less by night, altern.

MILTON.—Paradise Lost, Book VII.

SUN.—Men perish in advance, as if the sun
Should set ere noon.

DR. YOUNG.—Night VII. Line 89.

And teach me how
To name the bigger light, and how the less,
That burn by day and night.

SHAKSPERE.—The Tempest, Act I. Scene 2.
(Caliban to Proserpine.)

Her sun is gone down while it was yet day.

JEREMIAH, Chap. xv. Ver. 9.

Pale suns, unfelt, at distance roll away,
And on th' impassive ice the lightnings play.

POPE.—Temple of Fame, Line 55.

SUNBEAM.—Her face appears to be wrapped in a veil of
sunbeams: unblemished is her complexion, and her skin is
without a wrinkle.

SIR WILLIAM JONES.—Poem of Tarafa, Verse 10, Vol. VIII.

In the warm shadow of her loveliness,
He kisses her with his beams.

SHELLEY.—The Witch of Atlas, Stanza 2.

Here was a murder bravely carried through
The eye of observation, unobserved.

CYRIL TOURNEUR.—The Atheist's Tragedy.

A sunbeam passes through pollution unpolluted.

EUSEBIUS.—*De Demonstratione Evangelica*, Book
IV. Chap. 13. Fourth Article of the Creed.

[LORD BACON.—Advancement of Learning, title Hist. of Nature; and
LILLIE's Euphuës, Book II.; Notes and Queries, N.S. Vol. III. Page 218;
but in page 336 of the same volume, the idea is traced by Mr. Smirke to
Tertullian.]

Christ alone, like his emblem the light, passed through all
things undefiled.

HORNE.—On Psalm xxvi. Verse 4; and on Psalm
xviii. Verse 20.

And face to face standing,
Look I on God as he is, a sun unpolluted by vapours.

LONGFELLOW.—From Bishop Jégner's Children of
the Lord's Supper.

The sun, if he could avoid it, would not shine upon a dunghill;
but his rays are so pure, Eliza, and celestial—I never heard
that they were polluted by it.

STERNE.—Letter 87, to Eliza.

For a preserving spirit doth still pass
Untainted through this mass.

VAUGHAN.—Resurrection and Immortality, Stanza 2.

SUNFLOWER.—The proud giant of the garden race,
Who, madly rushing to the sun's embrace,
O'ertops her fellows with aspiring aim,
Demands his wedded love, and bears his name.

CHURCHILL.—Gotham, Book I.

But one, the lofty follower of the sun,
Sad when he sets, shuts up her yellow leaves,
Drooping all night; and when he warm returns,
Points her enamour'd bosom to his ray.

THOMSON.—Summer, Line 216.

SUNSET.—The weary sun hath made a golden set,
And, by the bright track of his fiery car,
Gives token of a goodly day to-morrow,

SHAKSPERE.—King Richard III., Act V. Scene 3.
(Richmond to Brandon and others.)

At one stride came the dark.

COLERIDGE.—The Ancient Mariner.

Those suns are set.

COWPER.—The Task, Book II. Line 252.
(Referring to Chatham and Wolfe.)

SUPERFICIAL.—She should have a *supercilious* knowledge
in accounts.

SHERIDAN.—The Rivals, Act I. Scene 2.

SUPPER.—Being full of supper and distempering draughts.

SHAKSPERE.—Othello, Act I. Scene 1. (Brabantio
upbraiding Roderigo for following his Daughter.)

Your supper is like the Hidalgo's dinner: very little meat, and a
great deal of table-cloth.

LONGFELLOW.—The Spanish Student, Act I. Scene 4.

SURREY.—Saddle white Surrey for the field to-morrow.

SHAKSPERE.—King Richard III., Act V. Scene 3.
(Richard to Catesby.)

SUSPICION.—Suspicion always haunts the guilty mind;
The thief doth fear each bush an officer.

SHAKSPERE.—King Henry VI., Part III. Act V.
Scene 6. (Gloster to King Henry.)

Or in the night, imagining some fear,
How easy is a bush supposed a bear!

SHAKSPERE.—Midsummer Night's Dream, Act V.
Scene 1. (Theseus to Hippolyta.)

SWAIN.—The swain responsive as the milkmaid sung,
The sober herd that low'd to meet their young.

GOLDSMITH.—Deserted Village, Line 117.

SWAN.—The dying swan is said to utter a pleasing song, and the poets have for ages attested its truth. We will give a few specimens.

Foreseeing how happy it is to die, they leave this world with singing and joy.

YONGE'S Cicero.—Tusculan Disputations, Book I. Div. 30.

Lamenting, in a low voice, her very woes, as when the swan, now about to die, sings his own funeral dirge.

RILEY'S Ovid, *Metamorphoses*, *Picus* and *Canens*, Page 499.

Thus does the white swan, as he lies on the wet grass, when the Fates summon him, sing at the fords of Mæander.

RILEY'S Ovid.—Epistle 7, Page 63.

[And see SPENSER, in the "Ruins of Time;" SHAKSPERE, in the *Merchant of Venice*, Act III. Scene 2—King John, Act V. Scene 7.—*Othello*, Act V. Scene 2; COWLEY, in his *Pyramus* and *Thisbe*; Garth, in the *Dispensary*; POPE, in *Windsor Forest*—*Rape of the Lock*—*Winter a Pastoral*; PRIOR's *Turtle* and *Sparrow*; FENTON's *Florelia*; LANSDOWNE, in the *Muses' Dying Song*; and SHELLEY, in "the *Alastor*."]

And sung his dying sonnets to the fiddle.

PETER PINDAR.—The *Lousiad*, Canto 1.

SWEAR.—Maintain your rank, vulgarity despise,

To swear is neither brave, polite, nor wise;

You would not swear upon a bed of death—

Reflect—your Maker now may stop your breath.

ANONYMOUS.—From Adams's *Quotations*.

When truth's conspicuous we need not swear.

POMFRET.—Epi. to *Delia*.

Odd's-life! must one swear to the truth of a song?

PRIOR.—Answer to *Cloe*, Verse 3.

Nay, let me alone for swearing.

SHAKSPERE.—*Twelfth Night*, Act III. Scene 4.

(Sir Andrew to Sir Toby.)

Our armies swore lustily in Flanders (said my uncle Toby), but nothing to this.

STERNE.—*Tristram Shandy*, Vol. III. Chap. XI.

SWEET.—Oh, thou art a sweet-lipp'd physician!

SCOTT.—*Woodstock*, Chap. II.

The sweetest lady of the time.

Well worthy of the golden prime,

Of good Haroun Alrachid.

TENNYSON.—*Reollections of Arabian Nights*, last line but one.

How sweet must be the lips that guard that tongue!

FARQUHAR.—*The Constant Couple*, Act III.

SWEET.— 'Tis sweet to hear
At midnight, on the blue and moonlight deep,
The song and oar of Adria's gondolier,
By distance mellow'd, o'er the waters sweep;
'Tis sweet to see the evening star appear;
'Tis sweet to listen as the night winds creep
From leaf to leaf; 'tis sweet to view on high
The rainbow, based on ocean, span the sky.

BYRON.—Don Juan, Canto I. Stanza 122.

Sweets to the sweet; farewell!

SHAKSPERE.—Hamlet, Act V. Scene 1.

(The Queen scatters flowers on Ophelia's coffin.)

Sweets to the sweet! a long adieu!

BOWLES. — The Spirit of Discovery, Book IV.
Line 408.

The sweetest garland to the sweetest maid.

TICKELL.—To a Lady with flowers.

'Tis sweet to hear the watch-dog's honest bark
Bay deep-mouth'd welcome as we draw near home:
'Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come:
'Tis sweet to be awaken'd by the lark,
Or lull'd by falling waters; sweet the hum
Of bees, the voice of girls, the song of birds,
The lisp of children and their earliest words.

BYRON.—Don Juan, Canto I. Stanza 123.

O sweet; O sweet Anne Page!

SHENSTONE.—Slender's Ghost, Verse 1.

Sweet is the vintage, when the showering grapes
In Bacchanal profusion reel to earth,
Purple and gushing; sweet are our escapes
From civic revelry to rural mirth;
Sweet to the miser are his glittering heaps;
Sweet to the father is his first born's birth;
Sweet is revenge—especially to women,
Pillage to soldiers, prize-money to seamen.

BYRON.—Don Juan, Canto I. Stanza 124.

Sweet Auburn! loveliest village of the plain,
Where health and plenty cheer'd the labouring swain.

GOLDSMITH.—The Deserted Village, Line 1.

'Tis sweet sometimes to speak and be the hearer.

JAS. MONTGOMERY.—The Pelican Island, Canto VII.

SYLLABLE.— Learn'd philologists who chase
A panting syllable through time and space.

COWPER.—Retirement, Line 691.

SYRENS.—Where syrens sit, to sing thee to thy fate.
YOUNG.—Night VIII. Line 1269.

TABLETS.—My tablets, Juan.
BYRON.—The Corsair, Canto I. Section 7.

TAIL.—What a monstrous tail our cat has got!
CARY.—The Dragon of Wantley, Act II.

TAILOR.—Thou liest, thou thread, thou thimble!
 Away thou rag, thou quantity, thou remnant!
SHAKSPERE.—Taming of the Shrew, Act IV.
 Scene 3. (Petruchio to the Tailor.)

No error near his shop-board lurk'd;
 He knew the folks for whom he work'd;
 Still to their size he aim'd his skill:
 Else, prithee, who would pay his bill?
PRIOR.—Alma, Canto I. Line 182.

Never trust a tailor that does not sing at his work.
BEAUMONT and FLETCHER.—Knight of the Burning
 Pestle, Act II. Scene 8.

TAKE.—Ye take too much upon you, ye sons of Levi.
MOSES.—The Book of Numbers, Chap. xvi. Verse 7.

Nay, take my life and all, pardon not that;
 You take my house when you do take the prop
 That doth sustain my house; you take my life
 When you do take the means whereby I live.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
 (Shylock, after the division of his wealth.)

Take any shape but that, and my firm nerves
 Shall never tremble.
SHAKSPERE.—Macbeth, Act III. Scene 4.
 (On seeing the Ghost of Banquo.)

Take, oh, take those lips away!
SHAKSPERE.—A Song in Measure for Measure,
 Act IV. Scene 1; and in The Bloody Brother
 of BEAUMONT and FLETCHER, Act V. Scene 2.

Take thy auld cloak about thee.
SHAKSPERE.—Othello, Act II. Sc. 3; RAMSAY's Tea
 Table Miscellany; and 1 Percy Reliques.

Take what he gives, since to rebel is vain;
 The bad grows better, which we well sustain;
 And could we choose the time, and choose aright,
 'Tis best to die, our honour at the height.
DRYDEN.—Palamon and Arcite, Book III. Line 1086.

TALBOT.—Is this the scourge of France?

Is this the Talbot so much fear'd abroad,

That with his name the mothers still their babes?

SHAKSPERE.—King Henry VI., Part I. Act II.
Scene 3. (The Countess of Auvergne.)

TALE.—But that I am forbid

To tell the secrets of my prison-house,

I could a tale unfold whose lightest word

Would harrow up thy soul; freeze thy young blood;

Make thy two eyes, like stars, start from their spheres;

Thy knotted and combined locks to part,

And each particular hair to stand on end,

Like quills upon the fretful porcupine.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(The Ghost to Hamlet.)

I will a round unvarnish'd tale deliver

Of my whole course of love.

SHAKSPERE.—Othello, Act I. Scene 3.
(The Moor to the Senate.)

This act is an ancient tale new told;

And, in the last repeating, troublesome,

Being urged at a time unreasonable.

SHAKSPERE.—King John, Act IV. Scene 2.
(Pembroke to the King, on his being crowned a
second time.)

And what so tedious as a twice-told tale?

POPE.—The Odyssey, Book XII. last Line.

AKENSIDE.—Pleasures of Imagination, Book I.
Line 220. LLOYD.—New River Head.

Life is as tedious as a twice-told tale,

Vexing the dull ear of a drowsy man.

SHAKSPERE.—King John, Act III. Scene 4
(Lewis, on seeing the grief of Arthur's Mother at
his death.)

Hear, till unheard, the same old slabber'd tale.

DR. YOUNG.—Night III. Line 337.

And every shepherd tells his tale,

Under the hawthorn in the dale.

MILTON.—L'Allegro, Line 67.

'Tis an old tale, and often told.

WALTER SCOTT.—Marmion, Canto II. Stanza 27.

I cannot tell how the truth may be;

I say the tale as 'twas said to me.

WALTER SCOTT.—Lay of the Last Minstrel, Canto II.
Stanza 22, last Line.

TALE.—Thereby hangs a tale.

SHAKSPERE.—Othello, Act III. Scene I. (Clown;) Merry Wives of Windsor, Act I. Scene 4; Taming of the Shrew, Act IV. Scene I; As you Like It, Act II. Scene 7.

Mark, now, how plain a tale shall put you down.

SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Hal to Falstaff.)

An honest tale speeds best, being plainly told.

SHAKSPERE.—King Richard III., Act IV. Scene 4. (Queen Elizabeth to Richard.)

TALK.—Then he will talk—good gods, how he will talk!

LEE.—Alexander the Great, Act I. Scene 1. (Statira to Sysigambis and Paristatis.)

In after dinner talk,

Across the walnuts and the wine.

TENNYSON.—The Miller's Daughter, Verse 4, last Lines.

But far more numerous was the herd of such,
Who think too little, and who talk too much.

DRYDEN.—Absalom and Ahithophel, Part I. Line 533.

Consider, I'm a peer of the realm, and I shall die if I don't talk.

REYNOLDS.—The Dramatist, Act II, Scene 2.

Talkers are no good doers.

SHAKSPERE.—King Richard III., Act I. Scene 3. (A Murderer to Richard.)

The talkative listen to no one, for they are ever speaking. And the first evil that attends those who know not to be silent is, that they *hear* nothing.

PLUTARCH.—De Garrulitate, Ch. I.

Be check'd for silence,

But never tax'd for speech.

SHAKSPERE.—All's Well that Ends Well, Act 1. Scene 1. (Countess Rousillon to Bertram.)

If I chance to talk a little wild, forgive me;
I had it from my father.

SHAKSPERE.—King Henry VIII., Act I. Scene 4. Lord Sands to Anne Bullen and another Lady.)

I'll talk a word with this same learned Theban:—

What is your study?

SHAKSPERE.—King Lear, Act III. Scene 4. (The King to Kent.)

TALK.—Talking and eloquence are not the same; to speak and to speak well, are two things.

BEN JONSON.—Discoveries.

TALL.—As some tall tower.

DR. YOUNG.—Night II. Line 683.

As some tall cliff.

GOLDSMITH.—Deserted Village, Line 189.

He's of stature somewhat low;

Your hero should be always tall, you know.

CHURCHILL.—The Rosciad, Line 1029.

The varlet's a tall man, afore heaven!

BEN JONSON.—Every Man in his Humour, Act IV. Scene 9.

TANGLED.—O, what a tangled web we weave,
When first we practise to deceive!

SCOTT.—Marmion, Canto VI. Verse 17.

Each morning sees some task begun,

Each evening sees it close;

Something attempted, something done,

Has earn'd a night's repose.

LONGFELLOW.—Miscellaneous Poems.
(The Village Blacksmith.)

TASTE.—It is to me surprising, that out of the multitudes who feel a pleasure in getting an estate, few or none should taste a satisfaction in bestowing it.

FIELDING.—An Old Man Taught Wisdom, Act I. Scene 1.

Talk what you will of taste, my friend, you'll find

Two of a face as soon as of a mind.

POPE.—Imitations of Horace Book II. Epi. II. Line 268.

We taste the fragrance of the rose.

AKENSIDE.—Pleasures of May, Book II. Line. 76.

Through the verdant maze

Of sweet-brier hedges I pursue my walk,

Or taste the smell of dairy.

THOMSON.—Spring.

They never taste who always drink;

They always talk who never think.

PRIOR.—On a passage in the *Scaligeriana*.

Taste your legs, sir; put them to motion.

SHAKSPERE.—Twelfth Night, Act III, Scene 1.
(Sir Toby Belch to Viola.)

TASTE.—I have heard of some kind of men that put quarrels purposely on others, to taste their valour.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Viola to Sir Toby.)

Come, give us a taste of your quality.

SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet to the Players.)

Adieu, Mr. Gil Blas, I wish you all manner of prosperity with a little more taste.

Le Sage.—Gil Blas, Book VII. Chap iv. Last Lines.

TAUGHT.—Here some shrewd critick finds I'm caught,
And cries out "better fed than taught."

SWIFT.—Pheasant and Lark.

There taught us how to live; and (oh! too high
The price for knowledge) taught us how to die.

TICKELL.—To Earl Warwick on the Death of Addison.

From this example still the rule shall give,
And those it taught to conquer, teach to live.

CONGREVE.—The Birth of the Muses.

Thou,
Whom soft-eyed Pity once led down from heaven,
To bleed for man, to teach him how to live,
And oh! still harder lesson, how to die!

DR. PORTEUS.—Death a Poem, Line 316.
(The idea is Tickell's)

TEA.—Tea! thou soft, thou sober, sage, and venerable liquid;
—thou female tongue—running, smile-smoothing, heart-opening,
wink-tipling cordial, to whose glorious insipidity I owe the
happiest moment of my life, let me fall prostrate.

COLLEY CIBBER.—The Lady's Last Stake, Act I.
Scene 1.

The Muse's friend, tea does our fancy aid,
Repress those vapours which the head invade,
And keeps that palace of the soul serene,
Fit on her birth-day to salute the Queen.

WALLER.—Of Tea, from last lines.

The ship from Ceylon, Inde, or far Cathay, unloads for him the
fragrant produce of each trip.

BYRON.—Don Juan, Canto XII. St. 9.

And sip with nymphs their elemental tea.

POPE.—Rape of the Lock, Canto I. Line 62.

TEA.—*Te veniente die, te descendente canebat.*

VIRGIL.—Eclogue VIII. Line 10.

[*Translated.*—"Thee did he sing as day approached, thee as it departed."
A punster has thus rendered it:—

"At morning he sang the praises of *tea*,
The praises of *tea* too at ev'ning sang he."

A facetious Cantab is said to have placed upon his tea-caddy the Latin words, TU DOCES, (i.e., Thou teachest,) rendering the phrase into a punning motto, *Thou tea-chest*.

RILEY'S Dict. Class. Quot. 456.]

TEACH.—Teach erring man to spurn the rage of gain;
Teach him that states, of native strength possess,
Though very poor, may still be very blest.

GOLDSMITH.—Deserted Village, Line 424.

Father of light and life! thou God Supreme!
O, teach me what is good! teach me thyself!
Save me from folly, vanity, and vice,
From every low pursuit! and feed my soul
With knowledge, conscious peace, and virtue pure,
Sacred, substantial, never fading bliss!

THOMSON.—Winter.

TEARS.—A tear so limpid and so meek,
It would not stain an angel's cheek;
'Tis that which pious fathers shed
Upon a duteous daughter's head!

SCOTT.—Lady of the Lake, Canto II. Stanza 22.

The tear down childhood's cheek that flows,
Is like the dewdrop on the rose;
When next the summer breeze comes by,
And waves the bush, the flower is dry.

SCOTT.—Rokeby, Canto IV. Stanza 11.

Oh! too convincing—dangerously dear—
In woman's eye the unanswerable tear!
That weapon of her weakness she can wield,
To save, subdue—at once her spear and shield.

BYRON.—The Corsair, Canto II. Stanza 15.

What lost a world, and bade a hero fly?
The timid tear in Cleopatra's eye,

BYRON.—The Corsair, Canto II. Stanza 15.

So bright the tear in beauty's eye,
Love half regrets to kiss it dry;
So sweet the blush of bashfulness,
Ev'n pity scarce can wish it less.

BYRON.—The Bride of Abydos, Canto I. Stanza 8.

TEARS.—None are so desolate but something dear,
Dearer than self, possesses or possess'd
A thought, and claims the homage of a tear.

BYRON.—*Childe Harold*, Canto II. Stanza 24.

My father when our fortune smiled,
With jewels deck'd his eyeless child;
Their glittering worth the world might see,
But, ah; they had no charms for me;
A trickling tear bedew'd my arm—
I felt it—and my heart was warm;
And sure the gem to me most dear,
Was a kind father's pitying tear.

COLLET'S *Relics of Lit.* 67.

Tears such as tender fathers shed,
Warm from my aged eyes descend,
For joy, to think, when I am dead,
My son will have mankind his friend.

HANDEL.—Song.

Lorenzo! hast thou ever weigh'd a sigh?
Or studied the philosophy of tears?—
Hast thou descended deep into the breast,
And seen their source? If not, descend with me,
And trace these briny rivulets to their springs.

DR. YOUNG.—*Night V.* Line 516.

[*Note*.—The reader should descend the stream with Dr. Young, and he will be gratified by the perusal of the several gradations of tears.]

Her briny tears did on the paper fall.

COWLEY.—*To the Reader*, Verse 2.

Here tears and sighs speak his imperfect moan,
In language far more moving than his own.

COWLEY.—*Constantia and Philetus*, Verse 17.

When my charm'd eye a flood of joy express'd,
And all the father kindled in my breast.

CAWTHORNE.—*On the Death of two Daughters*.

Certain drops of salt.

SHAKSPERE.—*Coriolanus*, Act V. Scene 5.
(Aufidius to Coriolanus.)

More tears are shed in playhouses than in churches.

GUTHRIE.—*Gospel in Ezekiel*, Chap. xv. p. 307.

The tears that stood considering in her eyes.

DRYDEN.—*Meleager and Atalanta*.

The tide is now: nay, not thy tide of tears,
That tide will stay me longer than I should.

SHAKSPERE.—*Two Gentlemen of Verona*, Act II.
Scene 2. (Proteus to Julia.)

TEARS.—Let not women's weapons, water-drops,
Stain my man's cheeks.

SHAKSPERE.—King Lear, Act II. Scene 4.
(Lear to Regan.)

There she shook
The holy water from her heavenly eyes,
And clamour moisten'd.

SHAKSPERE.—King Lear, Act IV. Scene 3.
(A Gentleman to Kent.)

And all my mother came into mine eyes,
And gave me up to tears.

SHAKSPERE.—King Henry V., Act IV. Scene 6.
(Exeter to King Henry.)

Beauty's tears are lovelier than her smile.

CAMPBELL.—Pleasures of Hope, Part I.

And now and then a sigh he stole ;
And tears began to flow.

DRYDEN.—Alexander's Feast, Verse 4.

GOLDSMITH.—The Hermit, Verse 15.

POPE.—The Odyssey, Book XI. Line 70.

The tear forgot as soon as shed,
The sunshine of the breast.

GRAY.—Eton College, Stanza 5.

Venus smiles not in a house of tears,

SHAKSPERE.—Romeo and Juliet, Act IV. Scene 1.
(Paris to the Friar.)

My eyes are dim with childish tears.

WORDSWORTH.—The Fountain, Vol. V. Page 34.

The tears of penitents are the wine of angels.

ST. BERNARD.—Dr. Trench on the Lost Piece of
Money, Page 370.

And, as she wept, her tears to pearl he turn'd,
And wound them on his arm, and for her mourn'd,

MARLOWE.—Hero and Leander, 1st Sestiad.

I'll decke her tomb with flowers,

The rarest ever seen,
And with my tears, as showers,
I'll keepe them fresh and green.

ANONYMOUS.—Corydon's Doleful Knell, 2 Percy
Rel. 281.

Upon her cheeks she wept, and from those showers
Sprang up a sweet nativity of flowers.

HERRICK's Hesperides.—Electra's Tears, No. 142.

TEARS.—If words avail not, see my suppliant tears;
Nor disregard those dumb petitioners.

GARTH.—Claremont, Line 257.

I have no orators,
More than my tears, to plead my innocence.

FORD.—The Lady's Trial, Act II. Scene 2.

He has strangled his language in his tears.

SHAKSPERE.—King Henry VIII., Act V. Scene 1.
(The King, after he had dismissed Cranmer.)

And sure his tongue had more exprest,
But that his tears forbad the rest.

HERRICK's Hesperides.—Leander, No. 139.

Thrice he essay'd, and thrice in spite of scorn,
Tears, such as angels weep, burst forth.

MILTON.—Paradise Lost, Book I. Line 619.

The big round tears
Coursed one another down his innocent nose
In piteous chase.

SHAKSPERE.—As You Like It, Act II. Scene 1.
(A Lord to the Duke.)

The big round tears run down his dappled face,
He groans in anguish.

THOMSON.—Autumn, Line 451.

[This idea seems to be taken from the description given of the death of Actæon in Ovid's *Meta.* Book III. Line 202. *Riley's Transl.* 93.]

So looks the lily after a shower, while drops of rain run gently
down its silken leaves, and gather sweetness as they pass.

FIELDING.—The Grub Street Opera, Act III. Scene 9.

TEDIOUS.—O, he's as tedious
As is a tired horse!

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 1. (Hotspur to Mortimer.)

A tragic farce,
Tedious, though short, elab'rate without art,
Ridiculously sad.

LILLO.—Fatal Curiosity, Act I. Scene 1.

1. Neighbours you are tedious.

2. It pleases your worship to say so; but truly, for mine own
part, if I were as tedious as a king, I could find in my heart to
bestow it all of your worship.

SHAKSPERE.—Much Ado About Nothing. Act III.
Scene 5. (Leonato to Dogberry and Verres.)

TEETH.—Teeth, like falling snow
For white, were placed in a double row.

COWLEY.—Constantia and Philetus, Verse 4.

Such a pearly row of teeth, that *sovereignty* would have pawned
her jewels for them.

STERNE.—Tristram Shandy, Vol. VII. Chap. 8.

For her teeth, where there is one of ivory, its neighbour is pure
ebony, black and white alternately, just like the keys of a
harpsichord.

SHERIDAN.—The Duenna, Act II. Scene 3.

TEMPER.—Oh! blest with temper, whose unclouded ray
Can make to-morrow cheerful as to-day;
She, who can own a sister's charms, and hear
Sighs for a daughter with unwounded ear;
She who ne'er answers till a husband cools,
And if she rules him, never shows she rules.

POPE.—Moral Essays, Epi. II. To a Lady, Line 257.

And mistress of herself though china fall.

POPE.—Ibid., Line 268.

In vain he seeketh others to suppress,
Who hath not learn'd himself first to subdue.

SPENSER.—Fairy Queen, Book VI. Canto I. Ver. 41.

I'll make them live as brothers should with brother,
And keep them in good-humour with each other.

CHURCHILL.—Night, Line 67.

A sunny temper gilds the edges of life's blackest cloud.

GUTHRIE.—The Gospel in Ezekiel, Ch. IV. p. 67.

TEMPERANCE.—On morning wings how active springs the
mind

That leaves the load of yesterday behind!
How easy every labour it pursues!

POPE.—Book II. Sat. II. Line 82.

If all the world
Should in a fit of temperance feed on pulse,
Drink the clear stream, and nothing wear but frieze,
The All-giver would be unthank'd, would be unpraised;
Not half his riches known, and yet despised;
And we should serve him as a grudging master,
As a penurious niggard of his wealth;
And live like nature's bastards, not her sons.

MILTON.—Comus.

TEMPEST.—O, then began the tempest of my soul!

SHAKSPERE.—King Richard III., Act I. Scene 4.
(Clarence relating his Dream to Brakenbury.)

Though tempest frowns,
Though nature shakes, how soft to lean on Heaven.
DR. YOUNG.—Night VIII. Line 940.

TEMPLE.—There's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

SHAKSPERE.—Tempest, Act I. Scene 2.
(Miranda to Prospero.)

All unfit in such a pile to dwell.
CHURCHILL.—The Rosciad, Line 897.

Then tower'd the palace, then in awful state,
The temple rear'd its everlasting gate,
No workman's steel, no ponderous axes rung:
Like some tall palm the noiseless fabric sprung.
HEBER.—Palestine, Page 45, ed. 1812.

Silently as a dream the fabric rose;
No sound of hammer, or of saw was there.
COWPER.—The Task, Book 5, Line 144.
(The Winter Morning Walk.)

There was neither hammer nor axe, nor any tool of iron heard in
the house while it was building.
HOLY BIBLE.—1 Kings, Chap. vi. Ver. 7.

No man saw the building of the New Jerusalem, the workmen
crowded together, the unfinished walls and unpaved streets; no
man heard the clink of trowel and pickaxe; it descended out of
heaven from God.

ANONYMOUS.—*Ecce Homo*, Page 310.

And I John saw the holy city New Jerusalem, coming down from
God out of heaven.

HOLY BIBLE.—Revelation of St. John the Divine,
Chap. xxi. Ver. 2.

TENOR.—Along the cool sequester'd vale of life,
They kept the noiseless tenor of their way.

GRAY.—Elegy.

Through the sequester'd vale of rural life,
The venerable patriarch guileless held
The tenor of his way.

DR. PORTEUS.—Death, a Poem, Line 109. The
idea is Gray's; he began his Elegy in the
Autumn of 1742, when Porteus was only eleven
years of age.

TEXT.—You shall see a beautiful quarto page, where a neat rivulet of text shall meander through a meadow of margin.

SHERIDAN.—School for Scandal, Act I. Scene 1.

Every page having an ample marge,
And every marge enclosing in the midst
A square of text, that looks like a little blot.

TENNYSON.—Idylls of the King, Vivien.

The meandering of a current hastening through pleasant fields.

SMART'S Horace.—Art of Poetry.

If I had his name,
I'd print it in text letters.

MIDDLETON.—The Roaring Girl, Act I. Scene 1.

THANKS.—If ever I thank any man I'll thank you; . . .
when a man thanks me heartily, methinks I have given him
a penny, and he renders me beggarly thanks.

SHAKSPERE.—As You Like It, Act II. Scene 6.
(Jacques to Amiens.)

When I'm not thank'd at all, I'm thank'd enough.

FIELDING.—Tom Thumb, Act I. Scene 3.

Thank you kindly, sir.

ANONYMOUS.—Trick upon Trick, Act I.

Your love deserves my thanks.

SHAKSPERE.—King Richard III., Act III. Scene 7.
(Gloster to Buckingham and the Mayor.)

I can no other answer make but thanks,
And thanks; and ever oft good turns
Are shuffled off with such uncurrent pay.

SHAKSPERE.—Twelfth Night, Act III. Scene 3.
(Sebastian to Antonio.)

No more of thanks—no more!

MIDDLETON.—The Roaring Girl, Act I. Scene 1.

THAT.—That it should come to this.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Hamlet, after his interview with his Mother and Uncle.)

THICK.—Thick as autumnal leaves that strow the brooks
In Vallombrosa.

MILTON. — Paradise Lost, Book I. Line 302.
"Vallombrosa." (A beautiful vale, eighteen miles
from Florence.)

Through perils both of wind and limb,
Through thick and thin she follow'd him.

BUTLER.—Hudibras, Part I. Canto II. Line 369.

THIEVERY.—Master be one of them;
It is an honourable kind of thievery.

SHAKSPERE.—Two Gentlemen of Verona, Act IV.
Scene 1. (Speed to Valentine with the Outlaws.)

THIGH.—After that I was instructed, I smote upon my thigh:
I was ashamed yea even confounded.

JEREMIAH.—Chap. xxxi. Ver. 19.

[Smiting upon the thigh was an indication of extreme astonishment and sorrow and expression of grief; and when Asius the Son of Hyrtacus imagined that Jove had falsified the hopes of the Trojans, he smote his thigh and groaned in anguish at the resistance of the Greeks.]

See Homer's Iliad, Book 12, Line 177, Derby's Transl.

THING.—I had a thing to say;
But I will fit it with some better tune.

SHAKSPERE.—King John, Act III. Scene 3.
(The King to Hubert.)

Thou thing of no bowels, thou!

SHAKSPERE.—Troilus and Cress., Act II. Scene 1.
(Thersites to Ajax.)

Things bad begun make strong themselves by ill.

SHAKSPERE.—Macbeth, Act III. Scene 2.
(Macbeth contemplating the murder of Banquo and his Son.)

A thing devised by the enemy.

SHAKSPERE.—King Richard III., Act V. Scene 3.
(Richard to Norfolk, after perusing the Note found in his tent.)

THINGS.—The things, we know, are neither rich nor rare,
But wonder how the devil they got there.

POPE.—Epi. to Arbuthnot.

There are more things in heaven and earth, Horatio,
Than are dreamt of in our philosophy.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(To Horatio, on his surprise at hearing the Ghost cry "Swear!")

THINK.—Think of that, Master Brook.

SHAKSPERE.—Merry Wives of Windsor, Act III,
Scene 5. (Falstaff to Ford.)

Those that think must govern those that toil.

GOLDSMITH.—The Traveller.

He is too disputable for my company; I think of as many matters
as he; but I give Heaven thanks, and make no boast of them.

SHAKSPERE.—As You Like it, Act II. Scene 5.
(Jaques to Amiens.)

THINK.—We think our fathers fools, so wise we grow ;
Our wiser sons, no doubt will think us so.

POPE.—On Criticism, Line 438.

Ah ! little think the gay licentious proud,
Whom pleasure, power, and affluence surround.

THOMSON.—Winter, Line 322.

Ah ! little think they, while they dance along,
How many feel, this very moment, death,
And all the sad variety of pain.

THOMSON.—Winter, Line 326.

Of death and judgment, heaven and hell
Who oft doth think, must needs die well.

RALEIGH.—Pilgrimage.

THINKING.—Who can hold a fire in his hand
By thinking on the frosty Caucasus ?
Or cloy the hungry edge of appetite
By bare imagination of a feast ?
Or wallow naked in December snow
By thinking on fantastic summer's heat ?

SHAKSPERE.—King Richard II., Act I. Scene 3.

(Bolingbroke to Gaunt.) The wife of Bath's tale
Prol. Line 6721.

Thinking is but an idle waste of thought ;
For nought is every thing, and every thing is nought.

SMITH.—Rejected Addresses ; imitation of Lord
Byron.

So in this way of writing without thinking,
Thou hast a strange alacrity in sinking.

DORSET.—Sat. on Edward Howard.

I have a kind of alacrity in sinking.

SHAKSPERE.—Merry Wives of Windsor, Act III.
Scene 5. (Falstaff.)

THINKS.—Whoever thinks a faultless piece to see, -
Thinks what ne'er was, nor is, nor e'er shall be.

POPE.—On Criticism, Line 253.

High characters (cries one), and he would see
Things that ne'er were, nor are, nor ne'er will be.

SIR JOHN SUCKLING.—Epilogue to "The Goblins,"
Line 7.

THORNS.—The thorns which I have reap'd are of the tree
I planted ; they have torn me, and I bleed :
I should have known what fruit would spring from such a seed.

BYRON.—Childe Harold, Canto IV. Stanza 10.

THOUGHT.—Her pure and eloquent blood
Spoke in her cheeks, and so distinctly wrought,
That one would almost say her body thought.

DR. DONNE.—On his Mistress.

To dazzle let the vain design,
To raise the thought, and touch the heart, be thine!
POPE.—Moral Essays, Epi. II. Line 249.

Our thoughts are heard in heaven!
DR. YOUNG.—Night II. Line 95.

The power of thought—the magic of the mind.
BYRON.—The Corsair, Canto I. Stanza 8.

The dome of thought, the palace of the soul.
BYRON.—Childe Harold, Canto II. Stanza 6.

Who with tame cowardice familiar grown,
Would hear my thoughts, but fear to speak their own.
CHURCHILL.—Gotham, Book I. Line 491.

Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel:
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledged comrade.
SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

Whoso keepeth his mouth and his tongue, keepeth his soul from
troubles.

PROVERBS OF SOLOMON, Chap. xx. Ver. 23; And in
her tongue is the law of kindness, Chap. xxxi.
Ver. 26.

Restrain thy mind, and let mildness ever attend thy tongue.
THEOGNIS.—Maxims, Line 368. (Banks.)

To many men well-fitting doors are not set on their tongues.
THEOGNIS.—Maxims, Line 322. (Banks.)

Set a watch over my mouth, O Lord. Keep the door of my lips.
PSALM cxli. Ver. 38.

He thought on the days that were long since by,
When his limbs were strong, and his courage high.
SCOTT.—Last Minstrel, Canto II. Stanza 7.

Scatters from her pictured urn
Thoughts that breathe and words that burn.
GRAY.—Progress of Poesy.

THOUGHT.—One word alone, in characters that burn.

JOCELYN.—Revds. Evans and Swift's Translation
of Lamartine's Poem, Epoch 1st.

Words that weep and tears that speak.

COWLEY.—The Prophet, Stanza II. Line 8.

Thoughts shut up want air,

And spoil like bales unopen'd to the sun.

DR. YOUNG.—Night II. Line 466.

Speech is like cloth of Arras opened and put abroad, whereby the
imagery doth appear in figure; whereas in thoughts they lie but
as in packs.

PLUTARCH.—Life of Themistocles, 28.

And thoughts that meet.

BEN JONSON.—The Fortunate Isles.

Still are the thoughts to memory dear.

SCOTT.—Rokeby, Canto I. Verse 33.

From this time forth

My thoughts be bloody, or be nothing worth!

SHAKSPERE.—Hamlet, Act IV. Scene 4.

(Hamlet alone, after his interview with Rosen-
crantz and Guildenstern.)

Thanks to the human heart by which we live,

Thanks to its tenderness, its joys, and fears;

To me the meanest flower that blows can give

Thoughts that do often lie too deep for tears.

WORDSWORTH.—Ode, Vol. V. Page 345, Last four
Lines.

Too mad for thought, too pretty to be wise.

CRAWTHORNE.—To Miss ——.

Fancy light from fancy caught,

And thought leapt out to wed with thought,

Ere thought could wed itself with speech.

TENNYSON.—In Memoriam, 23, Verse 4.

THREAD.—He draweth out the thread of his verbosity finer
than the staple of his argument.

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 1.
(Holofernes to Sir Nathaniel.)

THREATS.—He threatens many that hath injured one.

BEN JONSON.—Sejanus, Act II. Scene 4.

Be stirring as the time, be fire with fire;

Threaten the threat'ner, and outface the brow

Of bragging horror.

SHAKSPERE.—King John, Act V. Scene 1.
(The Bastard to the King.)

THREATS.—There is no terror, Cassius, in your threats;
For I am arm'd so strong in honesty,
That they pass by me as the idle winds,
Which I respect not.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 5.
(Brutus to Cassius.)

THRICE.—Thy shaft flew thrice; and thrice my peace was slain.

DR. YOUNG.—Night I. Line 213.

Thrice the brinded cat hath mew'd.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(The First Witch.)

THROAT.—The attic Warbler *pours her throat*,
Responsive to the cuckoo's note.

GRAY.—Ode on Spring, Stanza I. Line 5.

Is it for thee the linnet *pours his throat*?
Loves of his own, and raptures swell the note.

POPE.—Essay on Man, Epi. III. Line 33.

Where penn'd like hapless cuckoos in a cage,
The ragged warblers pour their tuneful rage.

PETER PINDAR.—The Lousiad, Canto II.

The cicala pours forth his voice.

HESIOD.—Shield of Hercules, Line 396.
(Banks' Transl.)

I taught thee how to pour in song.

BURNS.—Miscellaneous Poems.

Pours the melting lay.

DR. JOHNSON.—Autumn, V. 5.

THROSTLE.—And hark how blithe the throstle sings,
He too is no mean teacher;
Come forth into the light of things,
Let nature be your teacher.

WORDSWORTH.—The Tables Turned.

THROUGH.—Through thick and thin, through
Mountains and through plains.

SPENSER.—Fairy Queen, Book III. Canto IV.

Throughout Hellas and mid-Argos.

HOMER.—The Odyssey, Bk. I. Line 344.

THUNDER.—Thunderbolts of war.

DRYDEN.—The Æneid, Book IX.

TIDE.—There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries;
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.

(Brutus to Cassius just before the battle at Philippi.)

In haste alights and scuds away,
But tide and time for no man stay.

SOMERVILLE.—The Scented Miser.

Nae man can tether time or tide;
The hour approaches, Tam maun ride.

BURNS.—Tam O'Shanter.

There is an hour in fortune
That must be still observed.

BEAUMONT and FLETCHER.—The Little French Lawyer, Act II. Scene 3.

TIDINGS.—Prithee take the cork out of thy mouth, that I may drink thy tidings.

SHAKSPERE.—As You Like It, Act III. Scene 2.

TIME.—There's a time for all things.

SHAKSPERE.—Comedy of Errors, Act II. Scene 2.

(Antonio S. to Dromio S.)

Time rolls his ceaseless course.

SCOTT.—The Lady of the Lake, Canto III. Stanza I.

Time comes stealing on by night and day.

SHAKSPERE.—Comedy of Errors, Act IV. Scene 2.

(Dromio S. to Adriana.)

The flood of time is setting on,
We stand upon its brink.

SHELLEY.—Revolt of Islam, Stanza 27.

Time hath eaten out the letters, and the dust makes a parenthesis
betwixt every syllable.

S. MARMION.—The Antiquary, Act III. Scene 1.

In yon lone pile, o'er which hath sternly pass'd
The heavy hand of all-destroying Time.

ANONYMOUS.—Collet's Relics of Lit. 20.

TIME.—1. Now, Hal, what time of day is it, lad?

2. I see no reason why thou shouldst be so superfluous to demand the time of the day.

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 2. (Falstaff to Prince Henry.)

It was the hour when huswife morn
With pearl and linen hangs each thorn.

CHURCHILL.—The Ghost, Book III.

I consider time as a treasure decreasing every night; and that which every day diminishes soon perishes for ever.

SIR WILLIAM JONES.—Poem of Tarafa, Verse 67.

When time itself shall be no more.

ADDISON.—A Song for St. Cecilia's Day, Verse 4.

THOMSON.—Memory of Sir Isaac Newton.

Time must friend or end.

SHAKSPERE.—Troilus and Cress., Act I. Scene 2.
(Pandarus to Cressida.)

We waste, not use our time; we breathe, not live.

DR. YOUNG.—Night II. Line 150.

Time wasted is existence; used, is life.

DR. YOUNG.—Night II. Line 149.

Redeem the misspent time that's past,
And live this day as 'twere thy last.

KEN.—Morning Hymn.

Let me therefore live as if every moment were to be my last.

SENECA.—Of a Happy Life, Chap. XIX.

Who murders time, he crushes in the birth
A power ethereal.

DR. YOUNG.—Night II. Line 110.

Time elaborately thrown away.

DR. YOUNG.—On the Last Day, Book I. Line 206.

Out upon time! it will leave no more
Of the things to come than the things before!
Out upon time! who for ever will leave
But enough of the past for the future to grieve.

BYRON.—Siege of Corinth, Div. 18.

What though on her cheek the rose loses its hue,
Her ease and good-humour bloom all the year through;
Time still as he flies brings increase to her truth,
And gives to her mind what he steals from her youth.

ED. MOORE.—Song X. Verse 4.

TIME.—I wasted time, and now doth time waste me.

SHAKSPERE.—King Richard II., Act V. Scene 5.
(The King's Soliloquy in Pomfret Castle.)

The clock upbraids me with the waste of time.

SHAKSPERE.—Twelfth Night, Act III. Scene 1.
(Olivia to Viola.)

Time hath set a blot upon my pride.

SHAKSPERE.—King Richard II., Act III. Scene 2.
(The King to Aumerle.)

Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow.

SHAKSPERE.—Sonnet 60.

When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's field.

SHAKSPERE.—Sonnet 2.

I never knew the old gentleman with the scythe and hour-glass
bring any thing but grey hairs, thin cheeks, and loss of teeth.

DRYDEN.—The Maiden Queen, Act III. Scene 1.

Strange was the sight and smacking of the time.

TENNYSON.—The Princess, p. 6.

Time on his head has snow'd; yet still 'tis borne
aloft.

DR. YOUNG.—Night V. Line 602.

The chinks that time has made.

ROGERS.—Italy. *Pæstum*.

[Appropriated from WALLER; see the lines on his own Divine Poems.]

We take no note of time

But from its loss.

DR. YOUNG.—Night I. Line 55.

Only some lover remained to climb

The homeward hills with little note of time.

JOCELYN.—Revids. Evans and Swift's Translation of
Lamartine's Poem, Epoch 1.

Noiseless falls the foot of time

That only treads on flowers.

W. R. SPENCER.—Lines to Lady A. Hamilton.

The noiseless foot of time steals swiftly by,

And ere we dream of manhood age is nigh.

JUVENAL.—Transl. Gifford, Sat. IX. Line 132.

The inaudible and noiseless foot of time.

SHAKSPERE.—All's well that Ends well, Act V. Sc. 3.
(The King to Bertram.)

Who shall contend with time—unvanquish'd time,
The conqueror of conquerors, and lord of desolation?

KIRKE WHITE.—Time, Line 561.

TIME.—Nought treads so silent as the foot of time;
Hence we mistake our Autumn for our prime.

DR. YOUNG.—Satire V. Line 497.

And thus the whirligig of time brings in his revenges.

SHAKSPERE.—Twelfth Night, Act V. Scene 1.

As on the whirligig of time,

We circle all the seasons.

TENNYSON.—Will Waterproof's Monologue, v. 8.

Time is the nurse and breeder of all good.

SHAKSPERE.—Two Gentlemen of Verona, Act III.
Scene 1. (Proteus to Valentine.)

No stealth of time has thinn'd my flowing hair.

HAMMOND.—Elegy IV. Verse 5.

There's a gude time coming.

SCOTT.—Rob Roy, Chap. XXXII.

TIRED.—Tired, he sleeps, and life's poor play is o'er.

POPE.—Essay on Man, Epi. II. Line 282.

Tired limbs and over-busy thoughts,

Inviting sleep and soft forgetfulness.

WORDSWORTH.—The Excursion, Vol. VI. Page 162.

TOBACCO.—What a glorious creature was he who first discovered the use of tobacco!—the industrious retires from business—the voluptuous from pleasure—the lover from a cruel mistress—the husband from a cursed wife—and I from all the world to my pipe.

FIELDING.—The Grub Street Opera, Act III. Scene 1.

As bland he puff'd the pipe o'er weekly news,

His bosom kindles with sublimer views.

T. WHARTON.—Newmarket, Line 87.

The child of tobacco, his pipes, and his papers.

BEN JONSON.—The Fortunate Isles.

Divine tobacco!

SPENSER.—Fairy Queen, Book III. Canto V.
Verse 32.

Sublime tobacco! which, from east to west,
Cheers the tar's labour or the Turkman's rest;
Which on the Moslem's ottoman divides
His hours, and rivals opium and his brides;
Magnificent in Stamboul, but less grand,
Though not less loved, in Wapping or the Strand:
Divine in hookas, glorious in a pipe
When tipp'd with amber, mellow, rich, and ripe;

Like other charmers, wooing the caress,
More dazzlingly when daring in full dress;
Yet thy true lovers more admire by far
Thy naked beauties—give me a cigar!

BYRON.—The Island, Canto II. Stanza 19.

TOBACCO.—The pipe with solemn interposing puff,
Makes half a sentence at a time enough;
The dozing sages drop the drowsy strain,
Then pause, and puff—and speak, and pause again.

COWPER.—Conversation, Line 245.

A good vomit, I confess, a virtuous herb if it be well qualified,
opportunely taken, and medicinally used; but as it is commonly abused by most men, which take it as tinkers do ale, 'tis a plague, a mischief, a violent purger of goods, lands, health, hellish, devilish, and damned tobacco, the ruin and overthrow of body and soul.

BURTON.—Anat. of Melancholy, Part II. Sect. IV.
Memb. 2. Subs. 1.

Pernicious weed! whose scent the fair annoys,
Unfriendly to society's chief joys;
Thy worst effect is banishing for hours
The sex whose presence civilizes ours.

COWPER.—Conversation, Line 251.

Among other regulations it would be very convenient to prevent the excess of drinking; with that scurvy custom among the lads, and parent of the former vice, the taking of tobacco where it is not absolutely necessary in point of health.

SWIFT—On the advancement of Religion. (Roscoe's Ed. of his Life, Page 277.)

TOGETHER.—Together let us range the fields.

ED. MOORE.—A Song written in 1745.

Together let us beat this ample field,
Try what the open, what the covert yield.

POPE.—An Essay on Man, Epi. I. Line 9.

TOIL.—Sleep after toil, port after stormy seas,
Ease after war, death after life, does greatly please.

SPENSER.—The Fairy Queen, Book I. Canto IX.
V. 40.

Hard oil can roughen form and face,
And want can quench the eye's bright grace.

SCOTT.—Marmion, Canto I. Stanza 28.

The toils of honour dignify repose.

HOOLE'S Metastasio.—Achilles in Sycios, Act III.
Scene last.

TOLD.—Of all the horrid, hideous notes of woe,
Is that portentous phrase, "I told you so."

BYRON.—Don Juan, Canto XIV. Stanza 50.

How cold he hearkens to some bankrupt's woe,
Nods his wise head, and cries—"I told you so!"

SPRAGUE.—(From Mrs. Hale's Dict. of Quot.)

TOMB.—The most magnificent and costly dome
Is but an upper chamber to a tomb.

DR. YOUNG.—The Last Day, Book II. Line 87.

And so sepulchred, in such pomp dost lie,
That kings, for such a tomb, would wish to die.

MILTON.—Epitaph on Shakspeare.

TO-MORROW.—To-morrow is a satire on to-day,
And shows its weakness.

DR. YOUNG.—Old Man's Relapse.

To-morrow cheats us all. Why dost thou stay,
And leave undone what should be done to-day?
Begin—the present minute's in thy power;
But still t' adjourn, and wait a fitter hour,
Is like the clown, who at some river's side
Expecting stands, in hopes the running tide
Will all ere long be past.—Fool! not to know
It still has flow'd the same, and will for ever flow.

HUGHES.—Horace, Book I. Epi. II.; and FRANCIS, Ibid.

I have known that I am a man, and that to me there is no more
share in to-morrow's day than to you.

BUCKLEY'S Sophocles.—(Oedipus Colo. Page 74.)

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.

SHAKSPERE.—Macbeth, Act V. Scene 5.

(On hearing of the death of Lady Macbeth.)

To-morrow do thy worst, for I have lived to-day.

DRYDEN.—Imitation of Horace, Book III. Ode 29.

Who knows that Heaven, with ever-bounteous power,
Shall add to-morrow to the present hour?

FRANCIS' Horace, Book IV. Ode 7.

Defer not till to-morrow to be wise,
To-morrow's sun to thee may never rise;
Or should to-morrow chance to cheer thy sight
With her enlivening and unlook'd for light,
How grateful will appear her dawning rays,
As favours unexpected doubly please.

CONGREVE.—Letter to Cobham.

TO-MORROW.—In human hearts what bolder thought can rise,
Than man's presumption on to-morrow's dawn!
Where is to-morrow?

DR. YOUNG.—Night I. Line 374.

To-morrow to fresh woods and pastures new.

MILTON.—*Lycidas*, Line 193.

TONGUE.—They say the tongues of dying men
Enforce attention, like deep harmony;
When words are scarce, they're seldom spent in vain:
For they breathe truth that breathe their words in pain.

SHAKSPERE.—King Richard II., Act II. Scene 1.
(Gaunt to York.)

And makes his tongue the midwife of his mind.

CAREY.—*Chrononhotonthologos*, Scene 1.

The tongue the ambassador of the heart.

LYLY.—*Euphnes*, Page 406. (Reprint 1868.)

With blandish'd parleys, feminine assaults,
Tongue batteries, she surceased not.

MILTON.—*Samson Agonistes*.

The artillery of words.

SWIFT.—*Ode to Sancroft*.

Wine, that makes cowards brave, the dying strong,
Is a poor cordial 'gainst a woman's tongue.

SOMERVILLE.—*The Wife*, Line 27.

And, though you duck them ne'er so long,
Not one salt drop e'er wets their tongue:
'Tis hence they scandal have at will,
And that this member ne'er lies still.

GAY.—*The Mad Dog*, last four Lines.

1. Her clam'rous tongue

Strikes pity deaf.

2. Then only hear her eyes.

DRYDEN.—*Don Sebastian*, Act II. Scene 1.

Oh, learn to read what silent love hath writ!
To hear with eyes belongs to love's fine wit.

SHAKSPERE.—*Sonnet XXIII*. last Lines.

Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puff'd up with wind,
Rage like an angry boar, chafed with sweat?
Have I not heard great ordnance in the field,

And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets clang?
And do you tell me of a woman's tongue?

SHAKSPERE.—*Taming the Shrew*, Act I. Scene 2.
(Petruchio to Grumio.)

TONGUE.—Is there a tongue, like Delia's o'er her cup,
That runs for ages without winding up?

DR. YOUNG.—*Satire I.* Line 281.

The tongue is a world of iniquity.

ST. JAMES, Chap. iii. Ver. 6.

Tongues I'll hang on every tree,
That shall civil sayings show.

SHAKSPERE.—*As You Like It*, Act III. Scene 2.
(Celia reading a paper.)

Tongues that syllable men's names.

MILTON.—*Comus*, Line 208.

A maiden hath no tongue but thought.

SHAKSPERE.—*Merchant of Venice*, Act III. Scene 2.
(Portia to Bassanio.)

My dear *Propria quæ maribus* hold your tongue, or I'll depose you.

COLLEY CIBBER.—*The Rival Fools*, Act I. Scene 1.

Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.

SHAKSPERE.—*Macbeth*, Act V. Scene 7.
(Macbeth to Macduff.)

TOOTHACHE.—My curse upon the venom'd stang,
That shoots my tortured gums along;
And through my lugs gies mony a twang,
Wi' gnawing vengeance.

BURNS.—*Address to the Toothache*, Verse 1.

There was never yet philosopher
That could endure the toothache patiently.

SHAKSPERE.—*Much Ado About Nothing*, Act V.
Scene 1. (Leonato to Antonio.)

TOWERS.—Ye towers of Julius! London's lasting shame,
With many a foul and midnight murder fed.

GRAY.—*The Bard*, II. 3.

TOWN.—The town has tinged the country, and the stain
Appears a spot upon a vestal's robe,
The worse for what it soils.

COWPER.—The Task, Book IV. Line 553.

1. The town talks of nothing else,

2. I am very sorry, ma'am, the town has so little to do.

SHERIDAN.—The School for Scandal, Act I. Scene 1.

TRADE.—I hope we shall have no such people as tradesmen
shortly; I can't see any use they are of; if I am chose, I'll
bring in a bill to extirpate all trade out of the nation.

FIELDING.—Pasquin, Act II. Scene 1.

Trade, I cashier thee till to-morrow.

BEN JONSON.—The Case is Altered, Act IV. Scene 3.

TRADESMAN.—Swear, fool, or starve; for the dilemma's even;
A tradesman thou, and hope to go to heaven?

PERSIUS.—Sat. 5. (Dryden.)

Commerce so beneficial in itself is notwithstanding a near neighbour
not only to fraud on the one hand, but to violence on the
other.

W. E. GLADSTONE.—*Juventus Mundi*.

(Char. of Hermes.)

TRAGEDY.—Tragedy openeth the greatest wounds, and
sheweth forth the ulcers that are covered with tissue.

SIR PHILIP SIDNEY.—Defence of Poesie.

Explored the pangs that rend the royal breast,
Those wounds that lurk beneath the tissued vest.

T. WARTON.—On the Marriage of George III.,
Line 53, alluding to Shakspeare.

TRANQUILLITY.—How rev'rend is the face of this tall pile,
Looking tranquillity!

CONGREVE.—Mourning Bride, Act II. Scene 1.

Sleeping in bright tranquillity.

TOM MOORE.—The Fire Worshippers.

Like ships that have gone down at sea,
When heaven was all tranquillity.

TOM MOORE.—The Light of the Harem.

TRANSITORY.—Keep nothing that is transitory about you.

BEN JONSON.—The Alchemist, Act III. Scene 1.

TRAVELLED.—Long-travell'd in the ways of men.

DR. YOUNG.—Night IX. Line 8.

TRAVELLER.—As one who in his journey bates at noon,
Though bent on speed.

MILTON.—Paradise Lost, Book XII. Line 1.

When I was at home, I was in a better place ;
But travellers must be content.

SHAKSPERE.—As You Like It, Act II. Scene 4.
(Touchstone to Rosalind.)

Cheerful at morn he wakes from short repose,
Breathes the keen air, and carols as he goes.

GOLDSMITH.—The Traveller, Line 185.

TREAD.—To tread the walks of death he stood prepared,
And what he greatly thought, he nobly dared.

POPE.—The Odyssey, Book II. Line 312.

And so to tread
As if the wind, not she, did walk,
Nor press'd a flower, nor bow'd a stalk.

BEN JONSON.—See Gifford's Memoir.

TREASON.—For while the treason I detest,
The traitor still I love.

HOOLE'S Metastasio.—Romulus and Hersilia, Act I.
Scene 5.

I love the fruit that treason brings,
But those that are the traitors, them I hate.

ANONYMOUS.—Selimus, an Old Play.

He that loves the treason hates the traitor.

QUARLES.—Enchiridion, 4.

Yet always pity where I can,
Abhor the guilt, but mourn the man.

COTTON.—To the Reader.

Let them call it mischief ;
When it is past, and prosper'd, 'twill be virtue.

BEN JONSON.—Catiline, Act III. Scene 3.

[Revolution is the name given to successful treason and rebellion.—RILEY's Class. Dict. 348 ; hence the English epigram—

Treason does never prosper : what's the reason ?

Why, when it prospers, none dare call it treason.

SIR THOS. HARRINGTON.]

TREAT.—No, I'll stand treat ; for it would be a shame that,
on my account, you both should take trouble for me, and by
reason of that trouble you should pay the expense.

RILEY's Plautus.—The Bacchides, Act I. Scene 2.

Page 158.

TREE.—The tree of deepest root is found
 Least willing still to quit the ground;
 'Twas therefore said, by ancient sages,
 That love of life increased with years,
 So much, that in our latter stages,
 When pains grow sharp, and sickness rages,
 The greatest love of life appears.

MRS. THRALE (afterwards Mrs. Piozzi).—See
 Boswell's Johnson, 1766. From a poem entitled
 "The Three Warnings."

Shall we—shall aged men, like aged trees,
 Strike deeper their vile root, and closer cling,
 Still more enamour'd of their wretched soil?
 DR. YOUNG.—Night IV. Line 111.

No tree in all the grove but has its charms.
 COWPER.—The Task, Book I. Line 307.
 The Sofa.

Trees cut to statues, statues thick as trees.
 POPE. — Moral Essays, Epi. IV. To Burlington,
 Line 120.

If the tree fall toward the south, or toward the north, in the place
 where the tree falleth, there it shall be.
 ECCLESIASTES.—Chap. xi. Ver. 3.

[That is meant as to the general state of the tree, not what is the effect
 of a sudden blast. The expression refers to condition, and not to position.
 BOSWELL'S Johnson, 1782.]

The tree of knowledge blasted by dispute,
 Produces sapless leaves instead of fruit.
 DENHAM.—Progress of Learning, Line 43.

He loves his old hereditary trees.
 COWLEY.

TRENCHER.—He is a very valiant trencher-man; he hath an
 excellent stomach.
 SHAKSPERE.—Much Ado About Nothing, Act I.
 Scene 1. (Beatrice to Messenger.)

TRIAL.—You wear out a good wholesome forenoon in hearing
 a cause between an orange-wife and a fosset-seller; and then
 rejoin the controversy of threepence to a second day of
 audience.

SHAKSPERE.—Coriolanus, Act II. Scene 1.
 (Menenius to Brutus.)

TRICK.—I know a trick worth two of that.

SHAKSPERE.—King Henry IV., Part I. Act II.
Scene 1. (The first Carrier to Gadshill.)

There was indeed a frown, a trick of state,
In Jachin.

CRABBE.—The Borough, Letter XI.

It was but a trick of state !

COWPER.—The Task, Book II. Line 267.

Trick'd in antique ruff and bonnet.

DR. JOHNSON.—Lines written in 1777.

Tricks to show the stretch of human brain.

POPE.—Essay on Man, Epi. II. Line 47.

There are no tricks in plain and simple faith.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 2.
(Brutus to Lucilius.)

TRIFLE.—Think nought a trifle, though it small appear ;
Small sands the mountain, moments make the year.

DR. YOUNG.—Satire VI. Line 205.

Come, gentlemen, we sit too long on trifles.
And waste the time, which looks for other revels.

SHAKSPERE.—Pericles, Act II. Scene 3.
(Simonides to the Knights.)

A snapper-up of unconsidered trifles.

SHAKSPERE.—Winter's Tale, Act IV. Scene 2.
(Autolycus.)

Trifles, light as air,
Are to the jealous confirmations strong
As proofs of holy writ.

SHAKSPERE.—Othello, Act III. Scene 3.
(Iago, after he has obtained the handkerchief.)

TRIMMERS.—Damn'd neuters, in their middle way of steering,
Are neither fish, nor flesh, nor good red-herring :
Nor whigs, nor tories they ; nor this, nor that ;
Nor birds, nor beasts ; but just a kind of bat :
A twilight animal ; true to neither cause,
With tory wings, but whiggish teeth and claws.

DRYDEN.—Epilogue to the Duke of Guise.

TRIP.—Come, and trip it, as you go,
On the light fantastic toe.

MILTON.—L'Allegro, Line 35.

TRIPOD.—Joint stools were then created ; on three legs
Upborne they stood—three legs upholding firm
A massy slab, in fashion square or round.
On such a stool immortal Alfred sat.

COWPER.—The Sofa, Book I. Line 19.

As right as a *trivet*.

OLD SAYING.

Disposed apart, Ulysses shares the treat !
A *trivet-table*, and ignobler seat.

POPE'S *Odyssey*.—Book XX. Line 322.

A three-legg'd table, O ye Fates !

FRANCIS' *Horace*.—Book I. Sat. III. Line 18.

Doubt not her care should be
To comb your noddle with a three-legg'd stool,
And paint your face, and use you like a fool.

SHAKSPERE.—*Taming of the Shrew*, Act I. Scene 1.
(Katherine to Hortensio.)

When on my three-foot stool I sit.

SHAKSPERE.—*Cymbeline*, Act III. Scene 3.
(Belarius *solus*.)

TROWEL.—Well said ; that was laid on with a trowel.

SHAKSPERE.—*As You Like It*, Act I. Scene 2.
(Celia to Touchstone.)

TROY.—Corn grows where Troy stood.

Jam seges est ubi Troja fuit.

DELECTUS.

A field where Troy stood.

Campos ubi Troja fuit.

VIRGIL.—Book III. Line 11. *Æneid*.

The model where old Troy did stand.

SHAKSPERE.—*King Richard II.*, Act V. Scene 1.
(The Queen to Richard.)

I've stood upon Achilles' tomb,
And heard Troy doubted ; time will doubt of Rome.

BYRON.—*Don Juan*, Canto III.

Troy, for ten long years, her foes withstood,
And daily bleeding bore th' expense of blood :
Now for thick streets it shows an empty space,
Or only fill'd with tombs of her own perish'd race,
Herself become the sepulchre of what she was.

DRYDEN.—*Pythagorean Phil. Ovid's Met.*, Book XV.

Where Athens, Rome, and Sparta stood,
There is a moral desert now.

SHELLEY.—*Queen Mab*, Stanza 2.

TROY.—We plow and reap where former ages row'd.

ROSCOMMON.—Horace's Art of Poetry.

Troy does still in Homer's numbers live.

OTWAY.—Windsor Castle, Line 2.

TRUCKLE.—I cannot truckle to a fool of state,

Nor take a favour from the man I hate.

CHURCHILL.—Epi. to Hogarth.

TRUE.—It is true,—without any slips of prolixity, or crossing the plain highway of talk.

SHAKSPERE.—The Merchant of Venice, Act III.

Scene 1. (Solanio to Salarino.)

This above all—To thine ownself be true;

And it must follow, as the night the day,

Thou canst not then be false to any man.

SHAKSPERE.—Hamlet, Act I. Scene 3.

(Polonius to Laertes.)

More strange than true.

SHAKSPERE.—Midsummer Night's Dream, Act V.

Scene 1. (Theseus to Hippolyta.)

TRUMPET.—The Moor, I know his trumpet.

SHAKSPERE.—Othello, Act II. Scene 1.

(Iago to Cassio and Desdemona.)

Be thou the trumpet of our wrath,

And sullen presage of your own decay.

SHAKSPERE.—King John, Act I. Scene 1.

(The King to Chatillon.)

I never heard the old song of *Percy* and *Douglas* that I found not my heart moved more than with a trumpet.

SIDNEY.—An Apology for Poetry, Page 46, Arber's

Reprint A.D. 1868.

TRUTH.—*Magna est veritas, et prevalebit.*

Truth is powerful, and she will prevail.

LATIN PROVERB.

Truth is God's daughter.

SPANISH PROVERB.—Quoted by TRENCH in his

Lectures on the Proverbs. Lect. 6.

And all the people then shouted, and said, Great is truth, and mighty above all things.

1 ESDRAS, Chap. iv. Ver. 41.

Pilate saith unto him, What is truth?

ST. JOHN, Chap. xviii. Ver. 38.

But what is truth? 'Twas Pilate's question put

To Truth itself, that deign'd him no reply.

COWPER.—The Task, Book III. Line 270.

TRUTH.—Time shall approve the truth.

DRYDEN.—The *Æneid*, Book VIII.
(The Vision.)

Truth is brought to light by time.

TACITUS.—from *Ramage*, Pa. 383.

Truth is truth

To the end of reckoning.

SHAKSPERE.—*Measure for Measure*, Act V. Scene 1.
(Isabel to the Duke.)

Princes, like beauties, from their youth
Are strangers to the voice of truth.

GAY.—*Fable I.* Line 5.

I hope there be truths.

SHAKSPERE.—*Measure for Measure*, Act II. Scene 1.
(Clown to Moth.)

Tell truth, and shame the devil.

SWIFT.—*Mary to Dr. Sheridan.* **SHAKSPERE.**—
King Henry IV., Part I. Act III. Scene 1.

'Tis strange, but true; for truth is always strange;
Stranger than fiction.

BYRON.—*Don Juan*, Canto XIV. Stanza 101.

Truth and fiction are so aptly mix'd
That all seems uniform, and of a piece.

ROSCOMMON.—*Horace's Art of Poetry.*

When fiction rises pleasing to the eye,
Men will believe, because they love the lie;
But truth herself, if clouded with a frown,
Must have some solemn proof to pass her down.

CHURCHILL.—*Epi. to Hogarth*, Line 291.

No words suffice the secret soul to show,
For truth denies all eloquence to woe.

BYRON.—*The Corsair*, Canto III. Stanza 22.

Where love in all its glory shines,
And truth is drawn in fairest lines.

DR. BEDDOME.—*A Hymn*, Verse 1.

How sweet the words of truth, breathed from the lips of love!

BEATTIE.—*The Minstrel*, Book II. Verse 53; Line last.

For truth has such a face and such a mien,
As to be loved needs only to be seen.

DRYDEN.—*The Hind and Panther*, Part I. Line 33.

Truth, in sunny vest array'd.

COLLINS.—*Ode on the Poetical Character.*

TRUTH.—Truths divine came mended from that tongue.

POPE.—Eloisa to Abelard, Line 66.

Still list'ning to his tuneful tongue,
The truths which angels might have sung ;
Divine impress'd their gentle sway
And sweetly stole my soul away.

VANESSA.—Ode to Spring. (Roscoe's Life of SWIFT.)

Truth is unwelcome, however divine.

COWPER.—The Flatting Mill, Verse 6.

The dignity of truth is lost

With much protesting.

BEN JONSON.—Catiline, Act III. Scene 2.

Truth is sunk in the deep.

YONGE's Cicero.—Academical Quest., Page 20,
quoting Democritus.

Truth to her old cavern fled.

POPE.—The Dunciad, Book IV. Line 641.

The sages say, dame Truth delights to dwell,
Strange mansion ! in the bottom of a well.

DR. WALCOTT.—Birth-day Ode.

TUB.—Every tub must stand upon its own bottom.

BUNYAN.—Pilgrim's Progress, Part I.

TURN.—Ay ; you did wish that I would make her turn :
Sir, she can turn, and turn, and yet go on,
And turn again.

SHAKSPERE.—Othello, Act IV. Scene 1.
(The Moor to Lodovico.)

They never would hear,

But turn a deaf ear,

As a matter they had no concern in.

SWIFT.—Dingley and Brent.

Turn, gentle hermit of the dale,
And guide my lonely way,
To where yon taper cheers the vale
With hospitable ray.

GOLDSMITH.—The Hermit.

Be sure to turn the penny.

DRYDEN's Persius.—Sat. V.

TURNSPIT.—But as a dog that turns the spit
Bestirs himself, and plies his feet
To climb the wheel, but all in vain,
His own weight brings him down again,
And still he's in the self-same place
Where at his setting out he was.

BUTLER.—Hudibras, Part II. Canto III. Line 209.

TURTLES.—Turtles and doves of differing hues unite,
And glossy jet is pair'd to shining white.

POPE.—Sappho to Phaon, Line 43.

TWEEDLE-DUM.—Strange! all this difference should be
'Twixt Tweedle-dum and Tweedle-dee!

POPE.—Epigram on Handel and Bononcini.

TWINKLING.—To brisk notes in cadence beating,
Glance their many twinkling feet.

GRAY.—Progress of Poesy, Verse III. Line 10.

UGLY.—The ugliest man was he who came to Troy:
With squinting eyes and one distorted foot.

HOMER.—The Iliad, Bk. II. Line 245. (Derby's Transl.)

UNANIMITY.—O yes! where they *do* agree on the stage,
their unanimity is wonderful.

SHERIDAN.—The Critic, Act II. Scene 1.

UNBLEST.—The truly generous is the truly wise;
And he who loves not others, lives unblest.

HOME.—Douglas, Act III. Scene 1.

UNCLE.— Tut, tut!
Grace me no grace, nor uncle me no uncle.

SHAKSPERE.—King Richard II., Act II. Scene 3.
(York to Bolingbroke.)

Midas me no Midas; he's a wit; he understands eating and
drinking well.

DRYDEN.—The Wild Gallant, Act II. Scene 1.

Thank me no thankings, nor proud me no prouds.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 5.
(Capulet to Juliet.)

Madam me no madam, but learn to retrench your words; and
say, Mam; as yes, Mam, and no, Mam; as other ladies'
women do.

DRYDEN.—The Wild Gallant, Act II. Scene 2.

Petition me no petitions, sir, to-day.

FIELDING.—Tom Thumb, Act I. Scene 2.

Cause me no causes.

MASSINGER. — A New Way to Pay Old Debts.
Act I. Scene 3.

Map me no maps, sir; my head is a map, a map of the whole
world.

FIELDING.—Rape upon Rape, Act I. Scene 5.

But me no buts.

FIELDING.—Ibid., Act II. Scene 11. AARON HILL.
—Snake in the Grass, Scene I.

UNCLE.—Virgin me no virgins.

MASSINGER.—A New Way to Pay Old Debts.
Act III. Scene 2.

End me no ends.

IBID.—Act V. Scene 1.

Play me no plays.

FOOTE.—The Knights, Act II.

Front me no fronts.

FORD.—The Lady's Trial, Act II. Scene 1.

Vow me no vows.

BEAUMONT and FLETCHER.—Wit without Money,
Act IV. Scene 4.

Diamond me no diamonds! prize me no prizes.

TENNYSON.—Idylls of the King, Elaine.

O me no O's, but hear.

BEN JONSON.—The Case is Altered, Act V. Scene 1.

UNCONCERNED.—Ah Chloris! that I now could sit

As unconcern'd as when

Your infant beauty could beget

No pleasure, nor no pain.

SIR CHARLES SEDLEY.—To a very young Lady.

UNDER.—Under which king, Bezonian? Speak or die.

SHAKSPERE.—King Henry IV., Part II. Act V.
Scene 3. (Pistol to Shallow.)

Here, waiter, more wine; let me sit while I'm able.

Till all my companions sink under the table.

GOLDSMITH.—Retaliation, Line 19.

Captain of Knockdunder, madam, if you please, for I knock under
to no man; and in respect to my garb, I shall go to church as
I am, at your service, madam.

SIR W. SCOTT.—Heart of Midlothian. (Captain of
Knockdunder in reply to Mrs. Dolly Dutton.)

UNDERNEATH.—Underneath this sable hearse

Lies the subject of all verse;

Sidney's sister! Pembroke's mother!

Death! ere thou hast slain another,

Learn'd, and fair, and good as she,

Time shall throw a dart at thee.

WM. BROWNE.—Lansdowne MSS. Brit. Museum;
but Whalley says these lines are universally
assigned to BEN JONSON; and Mr. Wm. Gifford
says they are by the EARL OF PEMBROKE, with-
out doubt.

UNDERNEATH.—Under this marble stone
Lie two beauties join'd in one.
Two whose loves death could not sever ;
For both liv'd, both dy'd together.

COWLEY.—Epitaph.

UNDERSTAND.—1. And do you understand 'em, brother?
2. I tell thee, no ; that's not material ; the sound's
Sufficient to confirm an honest man.

BEAUMONT and FLETCHER. — The Elder Brother.
Act II. Scene 1.

His understanding, at the best, is of the middling size.

SWIFT.—From the Four last years of Queen Anne.
(On the Earl of Sunderland.)

UNDONE.—No ; let the eagle change his plume,
The leaf its hue, the flower its bloom ;
But ties around this heart were spun,
That could not, would not, be undone !

CAMPBELL.—O'Connor's Child, Stanza 7.

UNEASY.—Uneasy lies the head that wears a crown.

SHAKSPERE.—King Henry IV., Part II. Act III.
Scene 1. (The King's soliloquy on sleep.)

UNIVERSITY.—Every man is not bred at a *varsity*.

FIELDING.—Don Quixotte in England, Act III.
Scene 6.

UNKENNEL THE FOX.

SHAKSPERE.—Merry Wives of Windsor, Act III.
Scene 3. (Ford to his Wife and Friends.)

UNKINDNESS.—Hard unkindness' alter'd eye,
That mocks the tear it forced to flow.

GRAY.—Eton College, Verse 8.

Sharp-tooth'd unkindness.

SHAKSPERE.—King Lear, Act II. Scene 4.
(To Regan.)

Unkindness may do much,
And his unkindness may defeat my life,
But never taint my love.

SHAKSPERE.—Othello, Act IV. Scene 2. (Desdemona lamenting Othello's unkindness.)

Drink down all unkindness.

SHAKSPERE.—Merry Wives of Windsor, Act 1.
Scene 1. (Page to Falstaff.)

Give me a bowl of wine—

In this I bury all unkindness, Cassius.

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius after their quarrel and reconciliation.)

UNKNOWN.—Not to know me argues yourselves unknown,
The lowest of your throng.

MILTON.—Paradise Lost, Book IV. Line 830.

Far above all reward, yet to which all is due;
And this, ye great unknown! is only known to you.

SWIFT.—Ode to the Athenian Soc., Verse 7.

The Unknown has kept his faith.

SCOTT.—Peveril of the Peak, Chapter XXXVI.

UNSUNN'D—I thought her
As chaste as unsunn'd snow.

SHAKSPERE.—Cymbeline, Act II. Scene 5.
(Posthumus alone.)

UNWASHED.—Another lean, unwash'd artificer
Cuts off his tale, and talks of Arthur's death.

SHAKSPERE.—King John, Act IV. Scene 2.
(Hubert to John.)

COWPER.—Table Talk, Line 153.

UNWEPT.—To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.

SCOTT.—Lay of the Last Minstrel, Canto VI.
Stanza 1.

Their name unknown, their praise unsung.

SCOTT.—Ibid., Canto V. Stanza 2.

Thus let me live, unseen, unknown—
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

POPE.—On Solitude, Verse 5.

Unwept, unnoted, and for ever dead.

POPE.—The Odyssey, Book V. Line 402.

In endless night they sleep, unwept, unknown,
No bard had they to make all time their own.

FRANCIS' Horace, Book IV. Ode 9.

Unblest, untended, and unmourn'd.

THOMSON.—Summer.

Who, noteless as the race from which he sprung,
Saved others' names, but left his own unsung.

SCOTT.—Waverley, Chap. XIII.

Thou should'st not to the grave descend
Unmourn'd, unhonour'd, and unsung.

BERNARD BARTON.—On Bloomfield's Death, Verse 1.

URCHIN.—The shivering urchin, bending as he goes,
With slipshod heels, and dewdrop at his nose.

COWPER.—Truth, Line 143.

URN.—Can storied urn or animated bust
 Back to its mansion call the fleeting breath?
 Can honour's voice provoke the silent dust,
 Or flattery soothe the dull cold ear of death?
 GRAY.—Elegy, Verse 11.

USE.—Use can almost change the stamp of nature.
 SHAKSPERE.—Hamlet, Act III. Scene 4.
 (To his Mother.)

Fashion, the arbiter and rule of right.
 FRANCIS' Horace.—Art of Poetry, Verse 72.

Use is the judge, the law and rule of speech.
 ROSCOMMON.—Art of Poetry.

USURER.—Thou art a most pernicious usurer.
 SHAKSPERE.—King Henry VI., Part I. Act III.
 Scene 1. (Gloster to the Bishop of Winchester.)

VACATION.—Why should not conscience have vacation
 As well as other courts o' th' nation?
 Have equal power to adjourn,
 Appoint appearance and return?
 BUTLER.—Hudibras, Part II. Canto II. Line 317.

VACUUM.—Nature abhors a vacuum. *Fuga vacui.*
 [A favourite notion of the schoolmen but disproved by Toricelli and
 Guericke, on the invention of the air pump.]

VALOUR.—And call old valour from the grave.
 BLOOMFIELD.—Banks of the Wye, Book II.

In vain doth valour bleed,
 While avarice and rapine share the land.
 MILTON.—Sonnet XV., last Lines.

He whose valour scorns his sense,
 Has chang'd it into impudence.
 Man may to man his valour show,
 And tis his virtue to do so;
 But who's of his Maker not afraid,
 Is not courageous then, but mad.
 DEFOE.—The Storm.

VANISH.—Go; vanish into air; away!
 SHAKSPERE.—Othello, Act III. Scene 1.
 (Clown to Musician.)

And so, with shrieks,
 She melted into air.
 SHAKSPERE.—Winter's Tale, Act III. Scene 3.
 (Antigonus when leaving the babe Perdita in
 a desert country.)

VANISH.—Like smoke blended with the thin air.

DAVIDSON'S *Virgil*, by Buckley, *Georgics*, Book IV.
Line 500.

He had scarcely spoken, when suddenly the circumambient cloud
splits asunder, and dissolves into open air.

DAVIDSON'S *Æneid*, Book I. Page 122.

With these words she left me in tears, ready to say many things,
and vanished into thin air.

DAVIDSON'S *Æneid*, Book II. Page 152.

Vanish like hailstones, go!

SHAKSPERE.—*Merry Wives of Windsor*, Act I.
Scene 3. (Falstaff to Pistol and Nym.)

Vanish, vanish—and never let me see that uncomfortable face of
thine, till thou canst shew me a shilling of thy own getting.

COLLEY CIBBER.—*The Rival Fools*, Act I. Scene 1.

VANITY.—And not a vanity is given in vain.

POPE.—*Essay on Man*, Epi. II. Line 290.

Hal, I prithee trouble me no more with vanity.

SHAKSPERE.—*King Henry IV.*, Part I. Act I.
Scene 2. (Falstaff to Prince Henry.)

Vanity stands at my elbow and animates me by a thousand
agreeable promises.

MRS. PENDARVES'—*Roscoe's Life of Swift*.

VAPOURS.—Causing a man to either vanish and carry away a
piece of the house, or else stay at home and fling it all out of
the windows.

SWIFT.—*A Tale of a Tub*, Sec. 9.

Why it appears no other thing to me, than a foul and pestilent
congregation of vapours.

SHAKSPERE.—*Hamlet*, Act II. Scene 2. (Hamlet
to Guildenstern.)

VARIETY.—Variety's the very spice of life,
That gives it all its flavour.

COWPER.—*The Task*, Book II. Line 606.

Varieties too regular for chance.

COWLEY.—*Translation of Georgics*, Book II.

Variety alone gives joy;

The sweetest meats the soonest cloy.

PRIOR.—*The Turtle and Sparrow*, Line 234.

Where order in variety we see,

And where, though all things differ, all agree.

POPE.—*Windsor Forest*, Line 15.

VARIETY.—There is a grace in wild variety
Surpassing rule and order.

MASON.—English Garden. (A quotation.)

VEIL.— The veil,
Spun from the cobweb fashion of the times,
To hide the feeling heart.

AKENSIDE.—Pleasures of Imagination, Book II.
Line 147.

VEIN.—Thou troublest me ; I am not in the vein.

SHAKSPERE.—King Richard III., Act IV. Scene 2.
(Richard to Buckingham.)

VENISON.—Thanks, my lord, for your venison, for finer or
fatter

Ne'er ranged in a forest, or smoked in a platter.

GOLDSMITH.—Haunch of Venison, Line 1.

VENTURED.— I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth : my high-blown pride
At length broke under me, and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey's Farewell to all his greatness.)

VERGE.—Give ample room and verge enough.

GRAY.—The Bard, Verse IV. Line 3.

VERMIN.—Where mice with music charm, and vermin crawl,
And snails with silver traces deck the wall.

WALCOT.

VEXED.—As mad as the vex'd sea.

SHAKSPERE.—King Lear, Act IV. Scene 4. (Cordelia.)

If the winds rage, doth not the sea wax mad,
Threat'ning the welkin with his big-swoll'n face?
And wilt thou have a reason for this coil?

I am the sea.

SHAKSPERE.—Titus Andron. Act III. Scene 1.
(Titus to Marcus.)

The still vex'd Bermoothes.

SHAKSPERE.—The Tempest, Act I. Scene 2.
(Ariel to Prospero.)

VICAR.—Besides, she told the village-tale,
Who came to drink their home-brew'd ale;
How that the laughter-loving vicar
Would sometimes walk to taste their liquor.

WM. COMBE.—*Dr. Syntax, Tour to the Lakes,*
Chap. V.

VICE.—Virtue itself turns vice, being misapplied;
And vice sometime's by action dignified.

SHAKSPERE.—*Romeo and Juliet, Act II. Scene 3.*
(The Friar.)

To sanction vice, and hunt decorum down.

BYRON.—*English Bards.*

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen:
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

POPE.—*Essay on Man, Epi. II. Line 217.*

I can gild vice,
And praise it into alchymy, till it go
For perfect gold.

RANDOLPH.—*The Muses' Looking-glass, Act IV.*
Scene 5.

The gods are just, and of our pleasant vices
Make instruments to plague us.

SHAKSPERE.—*King Lear, Act V. Scene 3.*
(Edgar to Edmund.)

Children in their rudiments to vices,
Old men to shew examples.

FLETCHER.—*Thierry and Theodoret, Act I. Scene 1.*

Vice gets more in this vicious world than piety.

FLETCHER.—*Love's Cure, Act III. Scene 1.*

The ghosts of men, in former times,
Whose public virtues were their crimes.

CHURCHILL.—*The Duellist, Book I. Line 163.*

Raised from the dust upon the merit of their vices.

SWIFT.—*Voyage to the Houyhnhnms, Ch. 10.*

Vice many times finds such loud friends,
That preachers are charm'd silent.

WEBSTER.—*The White Devil. The Arrayment of*
Vittoria. (Monticelso to her.)

Vice in its own pure native ugliness.

CRABBE.—*Tales of the Hall, Book XI.*

Where th' extreme of vice was ne'er agreed.

POPE.—*Essay on Man, Epi. II. Line 221.*

VICTIMS.—Alas! regardless of their doom,
The little victims play;
No sense have they of ills to come,
Nor care beyond to-day.

GRAY.—Prospect of Eton College, Stanza 6.

VICTORY.—Thus far our fortune keeps an upward course,
And we are graced with wreaths of victory.

SHAKSPERE.—King Henry VI., Part III. Act V.
Scene 3. (King Edward near Barnet.)

VILLAINS.—Calm thinking villains, whom no faith could fix,
Of crooked counsels, and dark politics.

POPE.—Temple of Fame, Line 410.

VILLANY.—A very excellent piece of villany.

SHAKSPERE.—Titus Andron., Act II. Scene 3.
(Aaron in the Forest.)

Why, here 's a villain,
Able to corrupt a thousand by example.

MASSINGER.—The Old Law.

The abstract of all villany.

COTTON.—A Rogue, last Line but three.

Nothing is sacred now but villany.

POPE.—Epi. to Sat., Line 170.

VILE.—None become at once completely vile.

JUVENAL.—Sat. 2. (Ramage 159.)

Crime like virtue, has its degrees.

RACINE.—Phædrus, IV., 2. (Ramage 261.)

There is no man suddenly either excellently good, or extremely evil.

SIDNEY.—The Arcadia, Book I.

There is a method in man's wickedness,
It grows up by degrees.

BEAUMONT and FLETCHER.—A King and no King.
Act V. Scene 4.

VINEYARD.—A vineyard is beautifully laden with ripe clusters, which a little boy is watching as he sits at the hedgerows; and around him two foxes; one is roaming up and down the rows, spoiling the ripe grapes.

BANKS's Theocritus.—Idyll I. Page 3.

Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes.

CANTICLES, Chap. II. Verse 15.; quoted by
Mr. Banks.

VIOLETS.—Ye violets that first appeare,

By your pure purple mantles known
Like the proud virgins of the yeare,
As if the spring were all your own;
What are you when the rose is blown?

SIR HENRY WOTTON.—“You Meaner Beauties.”
2 Percy Relics, 334.

VIRTUE.—The web of our life is of a mingled yarn, good and ill together: our virtues would be proud if our faults whipped them not; and our crimes would despair if they were not cherished by our virtues.

SHAKSPERE.—All’s Well that Ends Well, Act IV.
Scene 3. (First Lord.)

Besides, this Duncan

Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe
Striding the blast, or heaven’s cherubim horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.

SHAKSPERE.—Macbeth, Act I. Scene 7. (Macbeth contemplating the effect of his Assassination of Duncan.)

A virtue that was never seen in you.

SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 1. (Glendower to Hotspur.)

Assume a virtue, if you have it not.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

The soul’s calm sunshine, and the heartfelt joy,
Is virtue’s prize.

POPE.—Essay on Man, Epi. IV. Line 168.

The virtuous nothing fear but life with shame,
And death’s a pleasant road that leads to fame.

LANEDOWN.—Verses written in 1690.

This spot for dwelling fit Eulogius chose,
And in a mouth a decent homestall rose,
Something between a cottage and a cell,
Yet virtue here could sleep, and peace could dwell.

DR. WALTER HARTE.—Eulogius.

VIRTUE.—O let us still the secret joy partake,
To follow virtue even for virtue's sake.

POPE.—Temple of Fame, Line 364.

Well may your heart believe the truths I tell;
'Tis virtue makes the bliss where'er we dwell.

COLLINS.—Eclogue I. Line 5. Selim.

Virtue she finds too painful an endeavour,
Content to dwell in decencies for ever.

POPE.—Moral Essays, Epi. II. Line 163.

And he by no uncommon lot
Was famed for virtues he had not.

COWPER.—To the Rev. William Bull, Line 19.

Virtue alone is true nobility.

STEPNEY'S Eighth Satire of Juvenal.

Be to her virtues very kind;
Be to her faults a little blind.

PRIOR.—An English Padlock, last Lines but two.
In Isaac Bickerstaff's Farce of "The Padlock,"
these lines are transposed.

How well is worth, and brave adventures styled,
Just to his virtues, to his error mild.

DRYDEN. — Absalom and Ahithophel, Part II.
Line 1051.

Know then this truth, enough for man to know,
Virtue alone is happiness below.

POPE.—Essay on Man, Epi. IV. Line 309.

That virtue only makes our bliss below,
And all our knowledge is ourselves to know.

POPE.—Ibid., 397.

First know yourself ; who to himself is known,
Shall love with conduct, and his wishes crown.

YALDEN'S Ovid, Art of Love, Book II.

Or give to life the most you can,
Let social virtue shape the plan,
For does not to the virtuous deed,
A train of pleasing sweets succeed?

SHENSTONE.—Progress of Taste, Part IV.

Why to true merit should they have regard?
They know that virtue is its own reward.

GAY, Epi. IV. ; and HOME, Douglas, Act III. Scene 1.

As beasts are hunted for their furs,
Men for their virtues fare the worse.

BUTLER.—Miscellaneous Thoughts.

VIRTUE.—Virtue is but dully praised, and starves.

DUTTON'S JOURNAL, Sat. 1.

Sometimes virtue starves while vice is fed.

POPE.—*Essay on Man*, Ep. IV. Line 149.

How oft is virtue seen to feel

The woful turn of Fortune's wheel,

While she with golden shoes awaits

The wicked, in their very gates?

WILLIAM CONGREVE.—*Dr. Syntax*, Tour to the Lakes, Chapter X.

Snoring at public virtue, which beneath their pitiless tread lies torn and trampled, where honour sits smiling at the side of truth.

SHELLEY.—*Queen Mab*, Stanza 4.

Hang virtue!

BEN JONSON.—*Catiline*, Act II. Scene 1.

Virtue and vice had boundaries in old times,

Not to be pass'd.

COWPER.—*The Task*, Book III. Line 75.

VISAGE.—I saw Othello's visage in his mind.

SHAKESPEARE.—*Othello*, Act I. Scene 3.

(Desdemona to the Senate.)

Put not you on the visage of the times,

And be, like them, to Perry troublesome.

SHAKESPEARE.—*King Henry IV.*, Part II. Act II.

Scene 3. (Northumberland to his Lady.)

VISIONS.—I have seen visions,

FLETCHER.—*Rule a Wife and Have a Wife*, Act IV.

Scene 3.

VISITOR.—The hour's come, but not the man.

SCOTT.—*Heart of Mid-Lothian*, Chapter IV.

VISITS.—Like those of angels, short and far between.

BAILE.—*The Grave*.

Like angel-visits, few and far between.

CAMPBELL.—*Pleasures of Hope*, Part II.

Like angels' visits, short and bright.

JOHN NORTON.—Born 1657, died 1711; Author of Poems, Essays, Letters, and Discourses, &c.; and the thought appears again in his Elegy on his Niece, where we read—

VISITS.—Angels, as 'tis but seldom they appear,
So neither do they make long stay;
They do but visit, and away.

See "The Christian Poet," 1828, by James Montgomery.

So few and rare between.

HESIOD.—On Works, Div. II. Line 398. (Valpy's Ed. translated by ELTON.)

VOCATION.—Why, Hal, 'tis my vocation,
Hal: 'tis no sin for a man to labour in his vocation.

SHAKSPERE.—King Henry IV., Part I. Act I.
Scene 2. (Falstaff to Prince Henry.)

VOICE.—And after the fire a still small voice.

1 KINGS, Chap. xix. Ver. 12.

With voices sweet entuned, and so small,
That methought it the sweetest melody
That ever I heard in my life.

CHAUCER.—Flower and Leaf.

At every close she made, th' attending throng
Reply'd, and love the burden of the song:
So just, so small, yet in so sweet a note,
It seem'd the music melted in the throat.

DRYDEN.—His version of Chaucer's Flower and Leaf.

The world can't hear the still small voice,
Such is its bustle and its noise.

GREEN.—On Barclay's Apology.

The still small voice of gratitude.

GRAY.—For Music, Stanza 5.

The still small voice is wanted.

COWPER.—The Task, Book V. Line 685.

I hear a voice you cannot hear,
Which says, I must not stay;
I see a hand you cannot see,
Which beckons me away.

TICKELL.—Colin and Lucy, Verse 4.

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear.

LONGFELLOW.—Birds of Passage.
(The Haunted House.)

The Lord hath heard the voice of my weeping.

PSALM vi. Ver. 8. (Prayer Book Version.)

VOICE.—O, he was gentle, mild, and virtuous!

SHAKSPERE.—King Richard III., Act I. Scene 2.
(Anne to Gloster.)

Her voice was ever soft,

Gentle, and low; an excellent thing in woman.

SHAKSPERE.—King Lear, Act V. Scene 3.
(Lear referring to the Death of Cordelia.)

The people's voice is odd,

It is, and it is not, the voice of God.

POPE.—To Augustus, Book II. Epi. I. Line 89.

[*Vox populi vox Dei* is quoted as a proverb in the twelfth century.
RILEY'S Dict. of Classical Quotations, 506.]

For my voice, I have lost it with holloaing and singing of anthems.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 2. (Falstaff to the C. J.)

VOID.—What peaceful hours I once enjoy'd!

How sweet their memory still!

But they have left an aching void

The world can never fill.

COWPER.—Walking with God. (Olney Hymns.)

VOLUME.—Our Paris is the volume in which all

Those excellent gifts the stage hath seen him graced with, are
curiously bound up.

MASSINGER.—The Roman Actor, Act IV. Scene 2.
(Domitia to Paris.)

VOTE.—And, as they sail in Charon's boat,

Contrive to bribe the judge's vote:

To Cerberus they give a sop,

His triple barking mouth to stop.

SWIFT.—On Poetry.

VULGAR.—Above the vulgar flight of common souls.

MURPHY.—Zenobia, Act V.

WAGER.—Most men (till by losing render'd sager)

Will back their own opinions with a wager.

BYRON.—Beppo, Stanza 27.

Quoth she, I've heard old cunning stagers

Say, fools for arguments use wagers.

BUTLER.—Hudibras, Part II. Canto I. Line 297.

WAKE.—Like a frantic lamentation,

From a howling set

Of demons, met

To wake a dead relation.

THOMAS HOOD.—The Forge, Part I. Verse 4.
(Wit and Humour.)

WAKE.—To wake the soul by tender strokes of art,
To raise the genius, and to mend the heart;
To make mankind, in conscious virtue bold,
Live o'er each scene, and be what they behold:
For this the tragic muse first trod the stage.

POPE.—Prologue to Addison's *Cato*.

Wake the full lyre, and swell the full tide of song.

HEBER.—Palestine, Pa. IV. Ed. 1812.

WALKING.—Imprudent men heaven's choicest gifts profane;
Thus some beneath their arm support the cane,
The dirty point oft checks the careless pace,
And miry spots the clean cravat disgrace.
Oh! may I never such misfortune meet!
May no such vicious walkers crowd the street!

GAY.—*Trivia*, Book I. Line 75.

WANDERINGS.—In all my wanderings through this world
of care,

In all my griefs—and God has given my share—
I still had hopes, my latest hours to crown,
Amidst these humble bowers to lay me down.

GOLDSMITH.—*Deserted Village*, Line 83.

WANT.—Their wants but few, their wishes all confined.

GOLDSMITH.—*The Traveller*, Line 210.

For every want that stimulates the breast
Becomes a source of pleasure when redrest.

GOLDSMITH.—*The Traveller*, Line 213.

His wit being snuff by want, burnt clear.

THOMAS KILLEGREW. — *The Parson's Wedding*,
Act I. Scene 1.

God forbid that ever such a scoundrel as Want should dare to
approach me.

SWIFT.—To Bolingbroke, 31st Oct., 1729.

WAR.—The Greeks, breathing might, advanced in silence,
anxious in mind to aid one another.

BUCKLEY'S Homer.—*The Iliad*, Book III.

Thus they,
Breathing united force with fixed thought,
Moved on in silence.

MILTON.—*Paradise Lost*, Book I. Line 559.

Cease to consult, the time for action calls,
War, horrid war, approaches to your walls!

POPE.—*The Iliad*, Book II. Line 967.

WAR.—Now hear the trumpet's clangour from afar,
And all the dreadful harmony of war.

TICKELL.—Oxford.

Let the gull'd fool the toils of war pursue,
Where bleed the many to enrich the few.

SHENSTONE.—The Judgment of Hercules, Line 158.

The surly drums beat terrible afar,
With all the dreadful music of the war.

BROOME.—Seat of War in Flanders.

Grim-visaged war hath smooth'd his wrinkled front.

SHAKSPERE.—King Richard III., Act I. Scene 1.
(Gloster's Soliloquy, before he betrays his brother
Clarence.)

List his discourse of war, and you shall hear
A fearful battle render'd you in music.

SHAKSPERE.—King Henry V., Act I. Scene 1.
(Archbishop of Canterbury to the Bishop of Eli.)

In war and love none should be twice deceived.

DRYDEN.—Conquest of Granada, Part II. Act II.
Scene 1.

If you miscarry you are lost so far,
For there's no erring twice in love and war.

POMFRET.—Love Triumphant.

The harsh and boist'rous tongue of war.

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 1. (Westmoreland to the Archbishop.)

Horribly stuff'd with epithets of war.

SHAKSPERE.—Othello, Act I. Scene 1.
(Iago to Roderigo.)

Like, or find fault; do as your pleasures are;
Now good or bad, 'tis but the chance of war.

SHAKSPERE.—Troilus and Cress. Prologue.

War, he sung, is toil and trouble;
Honour but an empty bubble.

DRYDEN.—Alexander's Feast, Verse 5.

My voice is still for war.

ADDISON.—Cato, Act II. Scene 1.

That mad game the world so loves to play.

SWIFT.—Ode to Sir Wm. Temple, Stanza 5.

Victuals and ammunition,
And money too, the sinews of the war,
Are stored up in the magazine.

BEAUMONT and FLETCHER.—The Fair Maid of the
Inn, Act I. Scene 2.

MASSINGER.—Duke of Milan, Act III. Scene 1.

WAR.—*French General*. Capitulation.

Palafox. War to the knife!

PENNY CYCLO.—“Saragossa.”

1. War, war, my noble father!

2. Thus I fling it;

And fair-eyed peace, farewell!

BEAUMONT and FLETCHER. — The Humorous
Lieutenant, Act I. Scene 1.

War its thousands slays, peace its ten thousands.

DR. PORTEUS.—Death, a Poem, Line 178.

WATCHMEN.—Our watch, sir, have indeed comprehended two
aspicious persons, and we would have them this morning
examined before your worship.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 5.

Meddle with none but the prince's subjects: you shall also make
no noise in the streets; for, for the watch to babble and talk,
is most tolerable and not to be endured.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 3. (Dogberry to Verges.)

WATER.—Water turned to wine.

ST. JOHN, Chap. ii. Verses 3—10.

Vidit et erubuit lympa pudica Deum.

CRAYSHAW.—*Epigrammata Sacra*, 1634.

Thou water turn'st to wine (fair friend of life);

Thy foe, to cross the sweet arts of thy reign,
Distils from thence the tears of wrath and strife,
And so turns wine to water back again.

CRAYSHAW.—Divine Epigram.

The conscious water saw its God, and blushed.

BOSWELL'S Johnson, 1778, Chapter LXV. Croker's
edition.

Reach with your whiter hands to me,

Some crystal of the spring;
And I about the cup shall see
Fresh lilies flourishing.

Or else, sweet nymphs, do you but this,
To the glass your lips incline;
And I shall see, by that one kiss,
The water turn'd to wine.

HERRICK.—The Hesperides to the Water Nymph,
No. 318.

WATER.—Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink!

COLERIDGE.—The Ancient Mariner, Part II. Verse 9.

Unstable as water thou shalt not excel.

GENESES, Chap. xlix. Ver. 4. (Jacob to Reuben.)

WAY.—As from the wing no scar the sky retains;
The parted wave no furrow from the keel;
So dies in human hearts the thought of death.

DR. YOUNG.—Night I. Line 430.

The way of an eagle in the air; the way of a ship in the midst
of the sea.

SOLOMON.—Proverbs, Chap. xxx. Ver. 19.

Without making any impression; BACON.—On
Henry VII.

WEAKEST.—The weakest goes to the wall.

SHAKSPERE.—Romeo and Juliet, Act I. Scene 1.
(Gregory to Samson.)

He that of greatest works is finisher,
Oft does them by the weakest minister;
So holy writ in babes hath judgment shewn,
When judges have been babes.

SHAKSPERE.—All's Well that Ends Well, Act II.
Scene 1. (Helena to the King.)

[See Psalm viii. Ver. 2; Matthew, Chap. xxi. Ver. 16; 2 Kings, Chap. v.
Ver. 3.]

WEALTH.—On either side dwells safety and delight;
Wealth on the left, and power on the right.

COWLEY.—On Somerset House.

Whose wealth was want.

SPENSER.—The Fairy Queen, Book I. Canto IV.
Stanza 29.

Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?

SHAKSPERE.—Timon of Athens, Act IV. Scene 2.
(Flavius.)

He who covets wealth disdains to wait.

JUVENAL.—Sat. XIV. Line 176. (Gifford.)

WEAR.—Wear this for me.

SHAKSPERE.—As You Like It, Act I. Scene 2.
(Rosalind to Orlando.)

WEARINESS.

Weariness

Can snore upon the flint, when resty sloth
Finds the down-pillow hard.

SHAKSPERE.—Cymbeline, Act III. Sc. 6. (Belarius.)

WEAVE.—Weave the warp, and weave the woof.

GRAY.—The Bard.

Zounds, sir! how came you to be a weaver of stockings?

HOLCROFT.—The Road to Ruin, Act III. Scene 2.

WEEDS.—Sweet flowers are slow, and weeds make haste.

SHAKSPERE.—King Richard III. Act II. Scene 4.
(Young York to the Duchess.)

Small herbs have grace, great weeds do grow apace.

SHAKSPERE.—King Richard III., Act II. Scene 4.
(Young York to the Duchess.)

WEEP.—The fields to all their wonted tribute bear,
To warm their little loves the birds complain;
I fruitless mourn to him that cannot hear,
And weep the more because I weep in vain.

GRAY.—Sonnet on Mr. West; quoted in GILBERT
WAKEFIELD's Life of the Poet.

Weep no more, lady, weep no more,

Thy sorrowe is in vaine;

For violets pluckt, the sweetest showers

Will ne'er make grow againe.

ANONYMOUS.—1 Percy Reliques, Book II. Page 262.

"The Friar of Orders Grey," and see "The Song
of Consolation for the Survivors of the Dead," in
FLETCHER's "Queen of Corinth."

Do not weep, my dear lady; your tears are too precious to shed
for me; bottle them up, and may the cork never be drawn.

STERNE.—Letter, No. 128.

I have not wept these forty years; but now

My mother comes afresh into my eyes:

I cannot help her softness.

DRYDEN.—All for Love, Act I. Scene 1.

I wept him dead that living honoured me.

GREENE.—A Maiden's Dream, V. 5 from the end.

We weep and laugh, as we see others do;

He only makes me sad who shows the way,

And first is sad himself.

ROSCOMMON.—Horace, Art of Poetry.

WEEP.—Your looks must alter as your subject does,
From kind to fierce, from wanton to severe,
(Or, as Pope has it, "from grave to gay, from lively to severe:")
For nature forms, and softens us within,
And writes our fortune's changes in our face.

ROSCOMMON.—*Supra.*

"Say, what remains when hope is fled?"

She answered, "endless weeping!"

ROGERS.—The Boy of Egremont, Line 1.

WELCOME.—A tableful of welcome makes scarce one dainty dish.

SHAKSPERE.—Comedy of Errors, Act III. Scene 1.

(Antipholus of Ephesus to Balthazar.)

Welcome the coming, speed the going guest.

POPE.—To Bethell, Sat. II. Line 161; The Odyssey,

Book XV. Line 84; RAMAGE'S Greek Quotations,
92, 93.

To say you are welcome, would be superfluous.

SHAKSPERE.—Pericles, Act II. Scene 3.

(Simonides to his friends.)

Welcome ever smiles,

And farewell goes out sighing.

SHAKSPERE.—Troilus and Cressida, Act III.

Scene 3. (Ulysses to Achilles.)

WELL.—Dan Chaucer, Well of English undefiled,

On fame's eternal bead-roll worthy to be filed.

SPENSER.—Faërie Queen, Book IV. Canto II. Stanza 32.

WENCHES.—I shall find some toys that have been favours,

And nosegays, and such knacks; for there be wenches.

BEAUMONT and FLETCHER.—The Prophetess, Act V.

Scene 2.

This gallant pins the wenches on his sleeve;

Had he been Adam, he had tempted Eve:

He can carve too, and lisp.

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.

(Biron speaking of Boyet to the King.)

WEPT.—I wept him dead that living honoured me.

GREENE.—A Maiden's Dream, Verse 5 from the end.

"**WESTMINSTER ABBEY, OR VICTORY!**"

NELSON'S exclamation on boarding the *San Nicholas*.

See his Life.

Sound trumpets!—let our bloody colours wave!—

And either victory, or else a grave.

SHAKSPERE.—King Henry VI., Part III. Act II.

Scene 2. (Edward to George of Clarence.)

WEST.—*Olivia.* There lies your way, due west.

Viola. Then westward-hoe.

SHAKSPERE.—*Twelfth Night*, Act III. Scene 1.

WHAT.—He knew what's what, and that's as high
As metaphysic wit can fly.

BUTLER.—*Hudibras*, Part I. Canto I. Line 149.

Let ev'ry man enjoy his whim;

What's he to me, or I to him?

CHURCHILL.—*The Ghost*, Book IV.

What will Mrs. Grundy say?

MORTON.—*Speed the Plough*, Act I. Scene 1.

What's done cannot be undone.

SHAKSPERE.—*Macbeth*, Act V. Scene 1.

(Lady Macbeth walking and talking in her sleep.)

Things without all remedy

Should be without regard; what's done is done.

SHAKSPERE.—*Macbeth*, Act III. Scene 2.

(Lady Macbeth to her husband.)

What's done cannot be now amended.

SHAKSPERE.—*King Richard III.*, Act IV. Scene 4.

(To Queen Elizabeth.)

An evil done is past all cure.

HOMER.—*The Iliad*, Book IX. Line 294.

(Earl Derby.)

What's Hecuba to him, or he to Hecuba?

SHAKSPERE.—*Hamlet*, Act II. Scene 2. (After his
interview with Rosencrantz and Guildenstern.)

What's there in a name?

Propensity to vice in both the same.

CHURCHILL.—*The Farewell*.

What's in a name? that which we call a rose,

By any other name would smell as sweet.

SHAKSPERE.—*Romèo and Juliet*, Act II. Scene 2.

(Juliet to Romeo.)

Who hath not own'd, with rapture-smitten frame,

The power of grace, the magic of a name?

CAMPBELL.—*The Pleasures of Hope*, Part II.

She was—but words would fail to tell thee *what*:

Think what a woman should be, and she was *that*.

ANONYMOUS.

But wouldst thou know what's Heav'n? I'll tell thee *what*:

Think what thou canst not think, and Heaven is *that*.

QUARLES.—*Book V. Epig. XIV.*

WHATEVER.—Of joys I cannot paint, and I am bless'd,
In all that I conceive, whatever is, is best.

CRABBE.—Tales of the Hall, Book VI.

For forms of government let fools contest;
Whate'er is best administer'd is best.

POPE.—Essay on Man, Epi. III. Line 303.

WHEAT and TARES.—The servants of the householder came,
and said unto him, Sir, didst thou not sow good seed in thy
field? from whence then hath it tares?

He said unto them, An enemy hath done this. The servants said
unto him, Wilt thou then that we go and gather them up?

But he said, Nay; lest while ye gather up the tares, ye root up
also the wheat with them.

ST. MATTHEW, Chap. xiii. Verses 27, 28, 29.

His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten so and shake a friend.

SHAKSPERE.—King Henry IV., Part II. Act IV.
Scene 1. (Archbishop of York to Mowbray.)

WHERE.—Hark! to the hurried question of Despair:

"Where is my child?"—an echo answers—"Where?"

BYRON.—The Bride of Abydos, Canto II. Stan. 27.

[His lordship has made this quotation from ROGERS, in the "Pleasures
of Memory," page 47, which, according to a note to Croker's edition of
Byron, is as follows: "I came to the place of my birth and cried, 'the
friends of my youth, where are they?' and an echo answered, where are
they?" From an Arabic MS.]

WHIGS.—The Whigs are all cyphers, and I am the only unit in
the cabinet which gives a value to them.

FULLER's Holy War, Book I. Page 16, Chap. x.;

PLUTARCH's Apophthegms, for a saying of Orontes;

BACON's Apophthegms, and a note to the saying
in Bohn's edition of Bacon's Essays, Page 175.

And therefore like a cypher, yet standing in rich place, I must
multiply with one—we thank you, many thousands more that
go before it.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.

(Polixenes.)

I look upon the Whigs and Dissenters to be exactly of the same
political faith.

SWIFT.—*Examiner*, No. 40.

(Swift's Life by Roscoe.)

There is hardly a Whig in Ireland who would allow a potato
and buttermilk to a reputed Tory.

SWIFT.—To Dr. Sheridan. (11th Sept., 1725.)

WHIGS.—1. A most fine figure!

2. To prove you a cypher.

SHAKSPERE.—*Love's Labour's Lost*, Act I. Scene 2.

WHIP.—That mends the gross mistakes of Nature,
And puts new life into dull matter.

BUTLER.—*Hudibras*, Part II. Canto I. Line 813.

WHIPS.—O tear me from the whips and scorns of men!

SHENSTONE.—*Elegy XX*. Verse 12.

There's the respect
That makes calamity of so long life:
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pang's of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?

SHAKSPERE.—*Hamlet*, Act III. Scene 1.

(His famous Soliloquy.) See "Fardels."

WHISPERS.—Whispers that, tinged with friendship, doubly
wound;

Pity, that injures; and concern, that kills.

SHENSTONE.—*Elegy XXIII*. Verse 18.

Cut men's throats with whisperings.

BEN JONSON.—*Sejanus*, Act I. Scene 1.

WHISTLE.—Hear the shrill whistle, which doth order give
To sounds confused.

SHAKSPERE.—*King Henry V.*, Chorus to Act III.

Their whistling noise made the birds aghast.

SHELLEY.—*The Sensitive Plant*.

He trudged along, unknowing what he sought,
And whistled as he went for want of thought.

DRYDEN.—*Cymon and Iphigenia*.

WHY.—Whatever sceptic could inquire for,
For every why he had a wherefore.

BUTLER.—*Hudibras*, Part I. Canto I. Line 131.

The why is plain as way to parish church.

SHAKSPERE.—*As You Like It*, Act II. Scene 7.
(Jaques to Duke S.)

WIDOW.—Widows are a study you will never be any proficient
in.

FIELDING.—*Love in several Masques*, Act IV.
Scene 9.

WIDOW.—And, widow, as I say, be your own friend;
Your husband left you wealthy, ay, and wise;
Continue so, sweet duck—continue so!

BEAUMONT and FLETCHER.—The Scornful Lady,
Act I. Scene 3.

She——
Presents her weed, well fancied, at the ball,
And raffles for the death's-head on the ring.

DR. YOUNG.—Night V. Line 581.

A death's face in a ring.

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.
(Biron to Dumain.)

WIFE.—I will fasten on this sleeve of thine:
Thou art an elm, my husband, I a vine.

SHAKSPERE.—Comedy of Errors, Act II. Scene 2.
(Adriana.) So, MOLIERE—Sganarelle i. 2.
(Ramage's Thoughts from the French.)

So all those false alarms of strife
Between the husband and the wife,
And little quarrels often prove
To be but new recruits of love.

BUTLER.—Hudibras, Part III. Canto I. Line 903.

Body and soul, like peevish man and wife,
United jar, and yet are loth to part.

DR. YOUNG.—Night II. Line 175.

Who seeks secure to rule, be first her care
Each softer virtue that adorns the fair;
Each tender passion man delights to find,
The loved perfections of a female mind!

COLLINS.—Eclogue I. Line 39. (Selim.)

What is there in the vale of life
Half so delightful as a wife;
When friendship, love, and peace combine
To stamp the marriage-bond divine?

COWPER.—Love Abused, Line 1.

When fondly welcom'd to th' accustom'd seat,
In sweet complacence wife and husband meet,
Look mutual pleasure, mutual purpose share,
Repose from labours, but unite in care.

BISHOP.—Domestic Happiness.

Come hither, gentle mistress;
Do you perceive in all this noble company
Where most you owe obedience?

SHAKSPERE.—Othello, Act I. Scene 3.
(Brabantio to his Daughter.)

WIFE.—If she be not honest, chaste, and true,
There's no man happy.

SHAKSPERE.—Othello, Act IV. Scene 2.
(Emilia to Othello.)

Thy wife is a constellation of virtues; she's the moon, and thou
art the man in the moon.

CONGREVE.—Love in Love, Act II. Scene 6.

You are my true and honourable wife.

SHAKSPERE.—Julius Cæsar, Act II. Scene 1.
(Brutus to Portia.)

The wife of Pompey cannot live conceal'd.

ROWE.—LUCAN'S Pharsalia, Book V. Line 1139.

All other goods by Fortune's hand are given,
A wife is the peculiar gift of Heaven.

POPE.—January and May, from Chaucer, Line 51.

But, of all the plagues, the greatest is untold;
The book-learn'd wife in Greek and Latin bold.

JUVENAL.—Sat. VI. (Dryden.)

The man of law is nonpluss'd in his suit;
Nay, every other female tongue is mute.
Hammers and beating anvils, you would swear,
And Vulcan with his whole militia there.

JUVENAL.—Sat. VI. (Dryden.)

When poor, she's scarce a tolerable evil;
But rich and fine, a wife's a very devil.

JUVENAL.—Sat. VI. (Dryden.)

I know no business women have with learning;
I scorn, I hate, the mole-eyed half discerning;
Their wit but serves a husband's heart to rack,
And makes eternal horsewhips for his back.

PETER PINDAR.—Bozzi and Piozzi, Eclo. Part II.

Thou poor man's encumbrance, thou rake of a wife,
At length put an end to this infamous life.

FRANCIS' Horace.—Book III. Ode 15, Line 1.

Wife's pleasure causes husband's pain.

PRIOR.—Hans Carvel.

You made me a wife, for which I am much obliged to you; and,
if you have a wish to make me more grateful still, make me a
widow.

SHERIDAN.—See his Life, by G. G. S., Page 57.
(Bohn, 1857.)

Though, by wishing to part with your wife, you seem to have a
spare-rib already—Bless my soul, that it should fall to my lot
to pun upon pork-chops!

DIBDIN.—The Jew and the Doctor, Act II. Scene 1.

WIG.— The dowry of a second head,
The skull that bred them in the sepulchre.

SHAKSPERE.—Merchant of Venice, Act III. Scene 2.
(Bassanio commenting on the Caskets.)

WILL.—My will is something sorted with his wish :
Muse not that I thus suddenly proceed ;
For what I will, I will, and there an end.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 3.

[Antonio to Proteus on hearing from him that Valentine desired his presence at the Emperor's court.]

He that will not when he may,
When he will, he shall have nay.

BURTON.—Anat. of Melancholy, Part III. Sect. 2.
Memb. 5. Subsect. 5.

She that will not when she may,
When she will, she shall have nay.

MURPHY.—The Upholsterer, Act II.

He that wold not when he might,
He shall not when he wold-a.

PERCY Reliques, Vol. II. The Baffled Knight.

He that complies against his will,
Is of his own opinion still ;
Which he may adhere to, yet disown,
For reasons to himself best known.

BUTLER.—Hudibras, Part III. Canto III. Line 547.

She can't help her temper ; and, if she complies against her will,
you know it is the more obliging in her.

FIELDING.—The Different Husbands, Act I. Scene 1.

In idle wishes fools supinely stay,
Be there a will, and wisdom finds a way.

CRABBE.—The Birth of Flattery.

And binding nature fast in fate,
Left free the human will.

POPE.—Universal Prayer, Verse 3.

WIN.—The man who seeks to win the fair,
(So custom says,) must truth forbear ;
Must fawn and flatter, cringe and lie,
And raise the goddess to the sky.

ED. MOORE.—Fable 2.

That man that hath a tongue, I say, is no man,
If with his tongue he cannot win a woman.

SHAKSPERE.—Two Gentlemen of Verona, Act III.
Scene 1. (Valentine to the Duke.)

WIND.—The wind sits in the shoulder of your sail,
And you are stay'd for.

SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to his Son.)

Ill blows the wind that profits nobody.

SHAKSPERE.—King Henry VI., Part III. Act II.
Scene 5. (A Son who has killed his Father.)

Now sits the wind fair, and we will aboard.

SHAKSPERE.—King Henry V., Act II. Scene 2.
(The King to his Suite.)

While rocking winds are piping loud.

MILTON.—Il Penseroso, Line 126.

The wind,

A sightless labourer, whistles at his work.

WORDSWORTH.—The Excursion, Book IV. Page 143.

Blow, wind! come, wrack!

At least we'll die with harness on our back.

SHAKSPERE.—Macbeth, Act V. Scene 5. (On
hearing that the Wood was moving towards
Dunsinane.)

What wind hath blown him hither?

MILTON.—Samson Agonistes.

He rode upon the cherubims, and did fly; he came flying upon the
wings of the wind.

PSALM xviii. Verse 10.

And maketh the clouds his chariot, and walketh upon the wings
of the wind.

PSALM ci. Verse 3.

And, pleased th' Almighty orders to perform,
Rides in the whirlwind, and directs the storm.

ADDISON.—The Campaign; *POPE*, The Dunciad,
Book III. Line 263; Essay on Man, Epi. II.
Line 110.

Almighty power upon the whirlwind rode,
And every blast proclaim'd aloud,
There is, there is, there is a God.

DEFOE.—The Storm.

What wind blew you hither, Pistol?

Not the ill wind which blows none to good.

SHAKSPERE.—King Henry IV., Part II. Act V.
Scene 3. (Falstaff to him.)

Blow, winds, and crack your cheeks! rage! blow!

SHAKSPERE.—King Lear, Act III. Scene 2.
(Lear on the Heath with the Fool.)

WIND.—Breathe soft, ye winds! ye waves, in silence sleep.

GAY.—Epi. I.

WINDOWS.—Rich windows that exclude the light,
And passages that lead to nothing.

GRAY.—A Long Story.

And storied windows richly dight,
Casting a dim religious light.

MILTON.—Il Penseroso, Line 159.

Ere I let fall the windows of mine eyes.

SHAKSPERE.—King Richard III., Act V. Scene 3.

(Richmond on retiring to Sleep.)

Thy eyes' windows fall,
Like death, when he shuts up the day of life.

SHAKSPERE.—Romeo and Juliet, Act IV. Scene 1.

(The Friar to Juliet.)

Her two blue windows faintly she upheaveth.

SHAKSPERE.—Venus and Adonis, Verse 81.

Mistress, look on me,
Behold the window of my heart, mine eye,
What humble suit attends thy answer there?

SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.

(Biron to Maria.)

Windows of her mind.

CHALKHILL.—The Dwelling of Orandra.

It is the soul itself which sees and hears, and not those parts
which are, as it were, but windows to the soul.

YONGE's Cicero.—Tusculan Disp., Book I. Div. 20.

WINE.—O thou invisible spirit of wine, if thou hast no name to
be known by, let us call thee devil!

SHAKSPERE.—Othello, Act II. Scene 3.

(Cassio to Iago.)

What cannot wine perform? It brings to light
The secret soul; it bids the coward fight;
Gives being to our hopes, and from our hearts
Drives the dull sorrow, and inspires new arts.
Is there a wretch whom bumpers have not taught
A flow of words, a loftiness of thought?
Even in th' oppressive grasp of poverty
It can enlarge, and bid the soul be free.

FRANCIS' Horace.—Book I. Epi. V. Line 23.

The good mead did its good office soon.

SOUTHEY.—Madoc, Stanza 4. Part II.

WINE.—Wine makes Love forget its care,
And Mirth exalts a feast.

PARNELL.—Anacreontic, Verse 2.

In vino veritas; there is truth in wine.

BUCKLEY's Theocritus, Page 152, quoting Erasmus.

Wine and Truth, is the saying.

BUCKLEY.—*supra*.

Wine with pellucid glass around it.

SOUTHEY.—From a translation of the Hirlas by Mr. Owen. (Madoc, Pt. II. in notis pa. 139, Ed. 1807.)

WINGS.—O that I had wings like a dove! for then would I fly away, and be at rest.

PSALM lv. Ver. 6.

I would I could become your buzzing bee, and so enter into your cave, penetrating the ivy and the fern with which you are covered in.

BANKS's Theocritus, Page 18, Idyll 3.

WINTER.—When great leaves fall, then winter is at hand.

SHAKSPERE.—King Richard III., Act II. Scene 3.
(Third Citizen.)

No vernal blooms their torpid rocks array,
But winter, lingering, chills the lap of May.

GOLDSMITH.—The Traveller, Line 171.

Then winter's time-bleach'd locks did hoary show,
By hospitality with cloudless brow.

BURNS.—Brig of Ayr.

See, Winter comes to rule the varied year,
Sullen and sad, with all his rising train,
Vapours, and clouds, and storms.

THOMSON.—Winter, Line 1.

Behold, fond man!

See here thy pictured life; pass some few years,
Thy flowering spring, thy summer's ardent strength,
Thy sober autumn, fading into age,
And pale concluding winter comes at last,
And shuts the scene.

THOMSON.—Line 1028.

And bids old Winter lay her honours down.

DR. YOUNG.—The Last Day, Book II. Line 336.

Will spring return,

And birds and lambs again be gay,
And blossoms clothe the hawthorn spray?
Yes, prattlers—yes!

SCOTT.—Introduction to Marmion.

WISDOM.—Wisdom is the only thing which can relieve us from the sway of the passions and the fear of danger, and which can teach us to bear the injuries of fortune itself with moderation, and which shows us all the ways which lead to tranquillity and peace.

YONGE's Cicero.—De Finibus, Book I. Div. 14.
PROVERBS, Chapters viii. and ix.

Wisdom is oft concealed in mean attire.

CÆCILIUS.—Yonge, *supra*.

Full oft we see

Cold wisdom waiting on superfluous folly.

SHAKSPEARE.—All's Well that Ends Well, Act I.
Scene 1. (Helena, as Parolles enters.)

Folly clapp'd her hands, and Wisdom stared.

CHURCHILL.—The Rosciad, Line 68.

So teach us to number our days, that we may apply our hearts unto wisdom.

PSALM xc. Ver. 12.

Teach me my days to number, and apply
My trembling heart to wisdom.

DR. YOUNG.—Night IX. Line 1314.

Go, wiser thou! and in thy scale of sense,
Weigh thy opinion against Providence.

POPE.—Essay on Man, Epi. I. Line 113.

Say not thou, What is the cause that the former days were better
than these? for thou dost not inquire wisely concerning this.

SOLOMON.—Ecclesiastes, chap. vii. ver. 10.

Vain man would trace the mystic maze
With foolish wisdom, arguing, charge his God,
His balance hold, and guide his angry rod,
New-mould the spheres, and mend the skies' design,
And sound th' immense with his short scanty line.
Do thou, my soul, the destined period wait,
When God shall solve the dark decrees of fate,
His now unequal dispensation clear,
And make all wise and beautiful appear.

TICKELL.—Thoughts on King Charles's Picture.

All human wisdom to divine is folly;
This truth, the wisest man made melancholy.

DENHAM.—Progress of Learning.

How ill agree the views of vain mankind,
And the wise counsels of th' eternal mind!

POPE.—The Iliad, Book X. Line 116.

WISDOM.—Thy form benign, O goddess! wear,
 Thy milder influence impart,
 Thy philosophic train be there,
 To soften, not to wound my heart:
 The generous spark extinct revive;
 Teach me to love and to forgive;
 Exact my own defects to scan;
 What others are to feel, and know myself a man.

GRAY.—Hymn to Adversity, Verse 6.

Wisdom begins at the end; remember it.

WEBSTER.—The Duchess of Malfi, Act I. Scene 1.
 (Duchess, Cardinal, and Coriola.)

WISE.—Too wise to err, too good to be unkind,
 Are all the movements of the eternal mind.

EAST.

[The Rev. John East of St. Michael's Church, Bath, quoted by the late Miss Emma Parr, in a small volume entitled "Thoughts of Peace." Mr. East published a volume of poems and several other works, but I have been unable to ascertain in which of them it is to be found; it is not in his "Songs of my Pilgrimage." In Sermon III., on the "Plan of Human Redemption," Dr. Adam Clarke introduces his observations upon his text with the three following propositions, which he says have acquired the power of incontrovertible axioms among religious people:—1. God is too wise to err. 2. He is too holy to do wrong. 3. He is too good to be unkind.]

Remark what I, God's messenger, aver
 From Him, who neither can deceive nor err.

PRIOR.—Solomon, Book III. Line 849. HORNE on
 the Psalms of David, Psalm cxix. Verse 43.

Be still, then, thou uneasy mortal; know that God is unerringly
 wise; and be assured that, amidst the greatest multiplicity of
 beings, he does not overlook thee.

HERVEY.—Meditations on a Flower Garden.

I trace a hand that errs not, and find raptures still renew'd.

COWPER.—The Task, Book III. Line 722.

Be wise to-day; 'tis madness to defer.

DR. YOUNG.—Night I. Line 390.

The neighbours stared and sigh'd, yet bless'd the lad:
 Some deem'd him wondrous wise, and some believed him mad.

BEATTIE.—The Minstrel, Verse 16, Line 8.

So wise, so young, they say, do never live long.

SHAKSPERE.—King Richard III., Act III. Scene 1.

Wise men applaud us when we eat the eaters,
 As the devil laughs when keen folks cheat the cheaters.

SCOTT.—Peveril of the Peak, Chap. XXXVIII.

Fearfully wise, he shakes his empty head,
 And deals out empires as he deals out thread.

CHURCHILL.—Night.

WISH.—What ardently we wish, we soon believe.

DR. YOUNG.—Night VII. Part II. Line 1311.

COWPER.—On his Mother's Picture, Line 38.

1. I never thought to hear you speak again.

2. Thy wish was father, Harry, to that thought.

SHAKSPERE.—King Henry IV., Part II. Act IV.

Scene 4. (The King to his Son, who had his father's crown on his head.)

Thy ominous tongue gives utterance to thy wish.

RAMAGE.—Par. 9, from the Prometheus of Æschylus; and again Par. 63, from Arrianus.

Men's thoughts are much according to their inclination.

BACON.—Essay XXXIX. of Custom.

The wish, that of the living whole

No life may fail beyond the grave,

Derives it not from what we have

The likest God within the soul.

TENNYSON.—In Memoriam, LIV. Verse 1.

I falter where I firmly trod,

And falling with my weight of cares

Upon the great world's altar stairs

That slope through darkness up to God.

IBID.—Verse 4.

I stretch lame hands of faith and grope—

And faintly trust the larger hope.

IBID.—Verse 5.

I know no more.

IBID.—LV. Verse 2.

Two Herveys had a mutual wish

To please in separate stations;

The one invented "Sauce for Fish,"

The other "Meditations."

Each has his pungent powers applied

To aid the dead and dying;

That relishes a *sole* when fried,

This saves a *soul* from frying.

ANONYMOUS.

I've often wish'd that I had clear,

For life, six hundred pounds a-year.

A handsome house to lodge a friend,

A river at my garden's end,

A terrace walk, and half a rood

Of land set out to plant a wood.

SWIFT.—Horace, Sat. VI. Book II.

WISH.—What all men wish'd, though few could hope to see,
We are now bless'd with, and obliged by thee.

WALLER.—To Mr. Creech.

Wishing, of all employments, is the worst,
Philosophy's reverse; and health's decay!

DR. YOUNG.—Night IV. Line 71.

Thy fickle wish is ever on the wing.

DR. YOUNG.—Night VIII. Line 917.

Fate wings with every wish the afflictive dart,
Each gift of nature, and each grace of art.

JOHNSON.—The Vanity of Human Wishes, Line 15.

WIT.—*Pro.* Beshrew me, but you have a quick wit.

Speed. And yet cannot overtake your slow purse.

SHAKSPERE.—Two Gentlemen of Verona, Act I.
Scene 1.

I shall ne'er be 'ware of mine own wit till I break my shins
against it.

SHAKSPERE.—As You Like It, Act II. Scene 4.
(Touchstone to Rosalind.)

Wit now and then, struck smartly, shows a spark.

COWPER.—Table Talk, Line 665.

What though wit tickles, tickling is unsafe,
If still 'tis painful while it makes us laugh;
Who, for the poor renown of being smart,
Would leave a sting within a brother's heart?

DR. YOUNG.—Sat. II. Line 111.

Whose wit in the combat, as gentle as bright,
Ne'er carried a heart-stain away on its blade.

THOS. MOORE.—Lines on Sheridan, Vol VII. v. xi.

I am not only witty in myself, but the cause that wit is in other
men.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 2. (Falstaff.)

Such short-lived wits do wither as they grow.

SHAKSPERE.—Love's Labour's Lost, Act II. Scene 1.
(The Princess to Maria.)

A perfect judge will read each work of wit
With the same spirit that its author writ.

POPE.—On Criticism, Part II. Line 233.

Beauty that shocks you, parts that none will trust,
Wit that can creep, and pride that licks the dust.

POPE.—Prologue to Sat., Line 332.

WIT.—It is meat and drink to me to see a clown: By my troth, we that have good wits have much to answer for.

SHAKSPERE.—As You Like It, Act V. Scene 1.

(Touchstone.)

We grant, although he had much wit,
He was very shy of using it,
As being loath to wear it out,
And therefore bore it not about,
Unless on holidays or so,
As men their best apparel do.

BUTLER.—Hudibras, Part I. Canto I. Line 45.

Wit and genius pass often amidst us without being unpacked, as Montesquien says.

CHATEAUBRIAND. [See Ramage's Beautiful Thoughts from the French, page 65.]

One wit like a knuckle of ham in soup, gives a zest and flavour to the dish, but more than one serves only to spoil the pottage.

SMOLLETT.—Melford to Sir Watkin Phillips, June 5, Humphrey Clinker.

Some, to whom Heaven in wit has been profuse,
Want as much more to turn it to its use.

POPE.—On Criticism, Line 80.

True wit is nature to advantage dress'd,
What oft was thought, but ne'er so well expressed.

POPE.—Ibid., Line 297.

Wit and judgment often are at strife,
Though meant each other's aid, like man and wife.

POPE.—Ibid., Line 82.

I am a fool, I know it: And yet, Heaven help me! I'm poor enough to be a wit.

CONGREVE.—Love for Love, Act I. Scene 1.

We six now were all at supper, all in good-humour. *Champaign* was the word, and wit flew about the room like a pack of losing cards.

COLLEY CIBBER.—Love Makes a Man, Act I.

Wit is the most rascally, contemptible, beggarly thing on the face of the earth.

MURPHY.—The Apprentice, Act I.

Quick and fine-witted.

SIR THOMAS MORE.—Utopia, page 118.

[A happy phrase (says Sir James Mackintosh) lost to the language except on familiar occasions, or by a master in the art of combining words. See his Life of More, 437.]

Wit's last edition is now i'th press.

VAUGHAN.—Apostrophe to Fletcher.

WIT.—Great wits are sure to madness near allied,
And thin partitions do their bounds divide.

DRYDEN.—Absalom and Ahithophel, Part I.
Line 163.

I've search'd records and cannot find that Magna Charta does allow
a subject to live by his wits; there is no statute for it.

SIR WM. D'AVENANT.—The Wits, Act IV. Scene 1.

WITCHING.—It draws near to witching time of night.

BLAIR.—The Grave, Line 55.

'Tis now the very witching time of night:
When churchyards yawn, and hell itself breathes out
Contagion to this world.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(Hamlet alone.)

WITHERED.—And fade away suddenly like the grass.
In the morning it is green and groweth up;
But in the evening it is cut down, dried up, and withered.

PSALM XC. Verses 5, 6.

For a short season have I been like a summer plant; suddenly
have I sprung up, suddenly have I withered.

RILEY's Plautus.—The Pseudolus, Act I. Scene 1,
Page 258.

WITHOUT.—Without our hopes, without our fears,
Without the home that plighted love endears,
Without the smile from partial beauty won,
Oh! what were man?—a world without a sun.

CAMPBELL.—Pleasures of Hope, Part II. Line 24.

What is life when wanting love?

BURNS.—Nancy, Verse 4.

WITNESS.—One eye-witness weighs more than ten hear says,
seeing is believing all the world over.

PLAUTUS.—Truculentus, Act II. Scene 2.

WOE.—Woe unto you when all men speak well of you.

ST. LUKE.—Chap. vi. Ver. 26.

Gayer insects fluttering by
Ne'er droop the wing o'er those that die,
And lovelier things have mercy shown
To every failing but their own,
And every woe a tear can claim,
Except an erring sister's shame.

BYRON.—The Giaour, Line 418.

The graceful tear that streams for others' woes.

AKENSIDE. — Pleasures of Imagination, Book I.
Line 6.

WOE.—He scorn'd his own, who felt another's woe.

CAMPBELL. — Gertrude of Wyoming, Part I.
Verse 24.

Yet, taught by time, my heart has learn'd to glow
For others' good, and melt at others' woe.

POPE.—The Odyssey, Book XVIII. Line 269.

[This idea is from the Greek of Euripides, Dr. Ramage, 48.]

What sorrow was thou bad'st her know,
And from her own she learn'd to melt at others' woe.

GRAY.—Hymn to Adversity.

He was no sculptured form of woe.

HEMANS.—Tale of the Fourteenth Century.

The tame spectator of another's woe.

HOOLE'S Metastasio. — Demophon, Act I.
Scene 1.

Woes cluster; rare are solitary woes:
They love a train, they tread each other's heel.

DR. YOUNG.—Night III. Line 63.

An Iliad of woes.

GREEK PROVERB.—Riley's Class. Dict. 538.

It becomes one, while exempt from woes, to look to the dangers.

SOPHOCLES.—See the play of Philoctetes in Buckley's
Transl. 303.

WOLF.—The wolf also shall dwell with the lamb, and the
leopard shall lie down with the kid; and the calf and the young
lion and the fatling together.

ISAIAH, Chap. xi. Ver. 6.

The lion there did with the lamb consort,
And eke the dove sate by the falcon's side;
Ne each of other feared fraud or tort,
But did in safe security abide.

SPENSER.—Fairy Queen, Book IV. Canto VIII.

WOMAN.—Seek to be good, but aim not to be great:
A woman's noblest station is retreat.

LYTTLETON.—Advice to a Lady, 1731.

Woman is the lesser man.

TENNYSON.—Locksley Hall, Stanza 76.

WOMAN.—For nothing lovelier can be found
In woman, than to study household good,
And good works in her husband to promote.

MILTON.—Paradise Lost, Book IX. Line 232.

We hold our greyhound in our hand,
Our falcon on our glove;
But where shall we find leash or band
For dame that loves to rove.

SCOTT.—Marmion, Canto I. Stanza 17.

Nor did woman—Oh woman! whose form and whose soul
Are the spell and the light of each path we pursue;
Whether sunn'd in the tropics or chill'd at the pole,
If woman be there, there is happiness too.

TOM MOORE.—On leaving Philadelphia, Vol. II.
Verse 5.

Her courteous looks, her words caressing,
Shed comfort on the fainting soul;
Woman's the stranger's general blessing
From sultry India to the Pole!

LEDYARD.

If the heart of a man is depress'd with cares,
The mist is dispell'd when a woman appears.

GAY.—The Beggar's Opera, Act II. Scene 1.

What's a table richly spread,
Without a woman at its head?

T. WHARTON.—Progress of Discontent, Line 39.

The world was sad, the garden was a wild,
And man the hermit sigh'd, till woman smiled.

CAMPBELL.—Pleasures of Hope, Part II.

O woman! lovely woman! nature made thee
To temper man: we had been brutes without you!

OTWAY.—Venice Preserved, Act I. Scene 1.

I'll shew you a sight that you'll fancy uncommon,
Wit, beauty, and goodness, all met in a woman;
A heart to no folly or mischief inclined,
A body all grace, and all sweetness a mind.

ED. MOORE.—Envy and Fortune.

A perfect woman, nobly plann'd
To warn, to comfort, and command.

WORDSWORTH.—Phantom of Delight.

WOMAN.—O woman ! in our hours of ease
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made ;
When pain and anguish wring the brow,
A ministering angel thou !

SCOTT.—Marmion, Canto VI. Stanza 30

When lovely woman stoops to folly,
And finds too late that men betray,
What charm can soothe her melancholy,
What art can wash her guilt away ?

GOLDSMITH.—Vicar of Wakefield.
(Olivia's Song.)

If ladies be but young and fair,
They have the gift to know it.

SHAKSPERE.—As You Like It, Act II. Scene 7.

In her first passion, woman loves her lover ;
In all the others, all she loves is love.

BYRON.—Don Juan, Canto III. Stanza 3.

Were you, ye fair, but cautious whom ye trust,
Did you but think how seldom fools are just ;
So many of your sex would not in vain,
Of broken vows, and faithless men complain.

ROWE.—The Fair Penitent, Act II. Scene 1.

When love once pleads admission to our hearts,
In spite of all the virtue we can boast,
The woman that deliberates is lost.

ADDISON.—Cato, Act IV.

Virtue is arbitrary, nor admits debate :
To doubt is treason in her rigid court ;
But if ye parley with the foe you're lost.

LILLO.—Arden of Feversham, Act III.

All our powers had been injured by sin from the first hour, when
we parleyed with the tempter in Eden.

REV. WM. J. IRONS, D.D. (Miracles of Christ, 2nd
Series, Sermon 18, Page 139.)

Thou shalt not depart with impunity, nor shalt thou return to
Caneus ; and by experience shalt thou learn what one slighted,
what one in love, what a woman, can do.

RILEY's Ovid, Meta. Book XIV. Page 497.

What will not woman, gentle woman dare,
When strong affection stirs her spirit up ?

SOUTHEY.—Madoc, Vol. I. Part II. Page 186.

WOMAN.—Where is the man who has the power and skill
To stem the torrent of a woman's will?
For if she will, she will, you may depend on't,
And if she won't, she won't, and there's an end on't.

ANONYMOUS.—3 Notes and Queries, 285, said to be
on a Pillar in the Dungeon Field, Canterbury.

Heav'n has no rage like love to hatred turn'd,
Nor hell a fury like a woman scorn'd.

CONGREVE.—Mourning Bride, Act III. Scene 8.

A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And, while it is so, none so dry or thirsty
Will deign to sip, or touch one drop of it,
Such duty as the subject owes the prince,
Even such a woman oweth to her husband.

SHAKSPERE.—Taming of The Shrew, Act V. Scene 2.
(Kate telling the Women their duty to their
Husbands.)

He is a fool, who thinks by force or skill
To turn the current of a woman's will.

TUKE.—The Adventures of Five Hours, Act V.
Scene 3.

And first a woman will or won't—depend on't:
If she will do't, she *will*:—and there's an end on't.

AARON HILL.—Epilogue to Zara.

Disguise our bondage as we will,
'Tis woman, woman rules us still.

TOM MOORE.—Sovereign Woman, Vol. IX. Page 414.

I know the ways of women. When you will they won't: and
when you won't they're dying for you.

TERENCE.—Eunucrus, IV. 7, 42. (Dr. Ramage.)

The man that lays his hand upon a woman,
Save in the way of kindness, is a wretch
Whom 'twere gross flattery to name a coward.

TOBIN.—The Honey Moon, Act II. Scene 1.

How sweetly sounds the voice of a good woman!
It is so seldom heard, that, when it speaks,
It ravishes all senses.

MASSINGER.—The Old Law, Act IV. Scene 2.

She looks as clear as morning roses newly wash'd with dew.

SHAKSPERE.—Taming of the Shrew, Act II. Sc. 1.
(Petruchio, just preceding his first interview with
Kate.)

WOMAN.—Three things a wise man will not trust,
The wind, the sunshine of an April day,
And woman's plighted faith.

SOUTHEY.—Madoc, Stanza 23.

Trust not a woman even when she is dead.

BUCKLEY.—Dict. Class. Quot. 533.

[In allusion to the stepmother whose corpse fell upon her stepson and killed him.]

Ye stepsons flee even the tomb of a stepmother.

CALLIMACHUS.—Epigram 7.

Be that you are,

That is, a woman; if you be more, you're none.

SHAKSPERE.—Measure for Measure, Act II. Scene 4.
(Angelo to Isabel.)

A woman's honour is her safest guard.

TORIN.—The Honey Moon, Act II. Scene 1.

To be slow in words is a woman's only virtue.

SHAKSPERE.—Two Gentlemen of Verona, Act III.
Scene 1. (Launce to Speed.)

Relenting fool, and shallow, changing woman!

SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Richard after saluting Queen Elizabeth.)

A cunning woman is a knavish fool.

LYTTLETON.—Advice to a Lady, 1731, Line 40.

Woman's at best a contradiction still.

POPE.—Moral Essays, Epi. II. To a Lady. Line 270.

A woman, that is like a German clock,

Still a repairing; ever out of frame;

And never going aright; being a watch,

But being watch'd that it may still go right!

SHAKSPERE.—Love's Labour's Lost, Act III. Scene 1.
(Biron's Soliloquy on Love.)

Let a man who wants to find abundance of employment, procure
a woman and a ship; for no two things do produce more
trouble if you begin to equip them; neither are these two
things ever equipped enough, nor is the largest amount of
equipment sufficient for them.

PLAUTUS.—Penulus, Act I. Scene 2.

'Tis not her air, for sure in that

There's nothing more than common;

And all her sense is only chat,

Like any other woman.

WHITEHEAD.—A Song.

WOMAN.—But what is woman?—only one of Nature's agreeable blunders.

MRS. COWLEY.—Who's the Dupe, Act II. Scene 2.

A woman is like to—but stay,
What a woman is like, who can say?
There's no living with, or without one,
She's like nothing on earth but a woman.

HOARE.—Lock and Key, Act I. Scene 2.

WOMEN.—Most women have no characters at all.

POPE.—Moral Essays, Epi. II. Line 2.

What! fair, and young, and faithful too?
A miracle, if this be true!

ANONYMOUS.—Said to be from a play of *WALLER*'s.

Hard is the fortune that your sex attends;
Women, like princes, find few real friends.

LYTTLETON.—Advice to a Lady, 1731, Line 9.

Two women placed together make cold weather.

SHAKSPERE.—Henry VIII., Act I. Scene 4.

(The Chamberlain to Lord Sands.)

No reason ask, our reason is our will.

MARSTON.—The Malcontent, Act I. Scene 6.

And what they think in their hearts they may effect—they will
break their hearts but they will effect.

SHAKSPERE.—Merry Wives of Windsor, Act II.
Scene 2. (Ford.)

I've seen your stormy seas and stormy women,
And pity lovers rather more than seamen.

BYRON.—Sardanapalus.

He knew the stormy souls of woman kind.

DRYDEN.—The *Æneid*, Book V. Line 7.

We cannot fight for love as men may do;
We should be woo'd, and were not made to woo.

SHAKSPERE.—Midsummer Night's Dream, Act II.
Scene 2. (Helena to Demetrius.)

Follow a shadow, it still flies you;
Seem to fly it, it will pursue:
So court a mistress, she denies you;
Let her alone, she will court you.
Say are not women truly, then,
Styled but the shadows of us men?

BEN JONSON.—A Song. The Forest.

WOMEN.—One moral's plain—without more fuss ;
Man's social happiness all rests on us :
Though all the drama—whether damn'd or not—
Love gilds the scene, and women guide the plot.

SHERIDAN.—Epilogue to the Rivals, Line 3.

The caprices of woman kind are not limited by any climate or nation, and they are much more uniform than can be imagined.

SWIFT.—The Voyage to Laputa, Chapter II. Vol. I. of Roscoe's edition of his life.

It requires more charms and address in women to revive one fainting flame than to kindle new ones.

SWIFT.—To the Rev. Mr. Winder. 2nd Vol. of Roscoe's edition of his life, Page 436.

Women's prayers are things perfectly by rote, as they put on one stocking after another.

SWIFT.—To the Rev. Dr. Tisdall ; Correspondence. His life by Roscoe, Vol. II. Page 439.

The best thing to keep them from playing the devil, is to encourage them in playing the fool.

BULWER LYTTON.—Devereux, Book I. Chapter XVII.

Ah ! happy age when ladies learn'd to bake,
And when kings' daughters knew to knead a cake.
Rebecca was esteem'd of comely hue,
Yet not so nice her comeliness to keep,
But that she water for the camels drew ;
Rachael was fair, yet fed her father's sheep,
But now for to supply Rebecca's place
Or do as Rachael did is counted base :
Our dainty dames would take it in disgrace.

THOS. FULLER.—David's Heinous Sin, Part III. Stanza 11, 12.

WON.—She's beautiful ; and therefore to be woo'd ;
She's a woman, and therefore to be won.

SHAKSPERE.—King Henry VI., Part I. Act V. Scene 3. (Suffolk and Lady Margaret.)

She is a woman, therefore may be woo'd ;
She is a woman, therefore may be won.

SHAKSPERE.—Titus Andronicus, Act II. Scene 1. (Demetrius to Aaron.)

Was ever woman in this humour woo'd ?
Was ever woman in this humour won ?

SHAKSPERE.—King Richard III., Act I. Scene 2. (Richard and Lady Anne.)

WON.—Hero's looks yielded, but her words made war :
Women are won when they begin to jar.

MARLOW.—Hero and Leander, First Sestiad.

So fought, so follow'd, and so fairly won.

SHAKSPERE.—King Henry IV., Part II. Act I.
Scene 1. (Lord Bardolph to Northumberland.)

WONDER.—And still they gazed, and still the wonder grew,
That one small head should carry all he knew.

GOLDSMITH.—The Deserted Village, Line 215.

WOO.—If doughty deeds my ladye please,
Right soon I'll mount my steed ;
And strong his arm, and fast his seat,
That bears frae me the need.

GRAHAM.—"O tell me how to woo thee." (Minstrelsy
of the Scottish Border, and see Henry V., Act V.
Scene 2. (The King to Katherine.)

WOODEN WALLS.—The Delphic oracle commanded Athens
to defend herself behind *wooden walls*. She did so, and The-
mistocles obtained a complete and brilliant victory over the
Persians.

ROLLIN.—Ancient History, Preface, Page 19.
(Plutarch in Demosthenes, Page 854.)

About our isle he builds a wall.

WALLER.—Of Lady Mary, Princess of Orange.

A wall ! like that which Athens had,
By th' oracle's advice, of wood.

WALLER.—Ibid., last Verse.

There's not a ship that sails the ocean,
But every climate every soil,
Must bring its tribute great or small
And help to build the wooden wall.

LONGFELLOW.—By the Seaside ; the building of the
Ship.

WOODMAN.—Forth goes the woodman, leaving unconcern'd
The cheerful haunts of man :

Shaggy, and lean, and shrewd, with pointed ears,
And tail cropp'd short, half lurcher and half cur,
His dog attends him.

COWPER.—The Task, Book V. Line 41.

WOOL.—The gods have feet of wool. *Di laneos habent pedes.*

[A grand old proverb, finely expressing the noiseless approach of the
divine judgments, and is true for others, but not for those who have a
listening ear.—ARCHB. TRENCH'S Notes on the Parables of our Lord,
Page 338, Ed. 9th.]

WOOL.—Hæder, the blind old god whose feet are shod with silence.

LONGFELLOW.—Tegner's Drapa, Verse 6.
(By the Fireside.)

Like footsteps upon wool.

TENNYSON.—Ænone, near the end.

WORD.—1. Read!

2. Your word is as good as the bank, sir.

HOLCROFT.—The Road to Ruin, Act I. Scene 1.

I'll take thy word for faith, not ask thine oath;

Who shuns not to break one, will sure crack both.

SHAKSPERE.—Pericles, Act I. Scene 2.
(The Prince to Helicanus.)

1. I will not indeed pledge you, like a wicked man, by an oath.

2. You would gain nothing farther at least than by my word.

BUCKLEY's Sophocles, *Œdipus Coloneus*, Page 77.

So soon as the man overtook me, he was but a word and a blow;
for down he knocked me, and laid me for dead.

BUNYAN.—Pilgrim's Progress, Part I.

And but one word with one of us? Couple it with something.

Make it a word and a blow.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1.
(Mercutio to Tybalt.)

I'll take the ghost's word for a thousand pounds.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(To Horatio.)

WORDS.—1. Sir, if you spend word for word with me, I shall
make your wit bankrupt.

2. I know it well, sir: you have an exchequer of words.

SHAKSPERE.—Two Gentlemen of Verona, Act II.
Scene 4. (Thurio to Valentine.)

With some laughing ladies, I presume, whose incessant concussion of words would not let you put in a syllable.

COLLEY CIBBER.—The Lady's Last Stake, Act I.
Scene 1.

Words, words, words!

SHAKSPERE.—Hamlet, Act II. Scene 2. (Hamlet
to Polonius.) GARRICK.—The Guardian, Act 1.

Words are grown so false I am loath to prove reason with them.

SHAKSPERE.—Twelfth Night, Act III. Scene 1.
(Clown to Viola.)

Her words but wind, and all her tears but water.

SPENSER.—Fairly Queen, Book VI. Canto VI.
Verse 42.

WORDS.—Soft words, with nothing in them, make a song.

WALLER.—To Mr. Creech, Line 10.

Words are like leaves, and, where they most abound,
Much fruit of sense beneath is rarely found.

POPE.—On Criticism, Line 309.

Men ever had, and ever will have, leave
To coin new words well suited to the age.
Words are like leaves, some wither every year,
And every year a younger race succeeds.

ROSCOMMON.—Horace, Art of Poetry.

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

POPE.—On Criticism, Line 335.

Use may revive the obsoletest words,
And banish those that now are most in vogue;
Use is the judge, the law, and rule of speech.

ROSCOMMON.—Art of Poetry.

My words fly up, my thoughts remain below:
Words, without thoughts, never to heaven go.

SHAKSPERE.—Hamlet, Act III. Scene 3.

(Hamlet's Uncle, after rising from his knees.)

Then shall our names,
Familiar in his mouth as household words,
Be in their flowing cups freshly remember'd.

SHAKSPERE.—King Henry V., Act IV. Scene 3.

(The King to Westmoreland.)

When I would pray and think, I think and pray
To several subjects: heaven hath my empty words.

SHAKSPERE.—Measure for Measure, Act II. Scene 4.

(Angelo.)

He call'd on Alla—but the word
Arose unheeded or unheard.

BYRON.—The Giaour.

1. Not a word?

2. Not one to throw at a dog.

SHAKSPERE.—As You Like It, Act I. Scene 3.

(Celia and Rosalind.)

And words came first and, after, blows.

LLOYD.—Spirit of Contradiction.

Words beget anger; anger brings forth blows;
Blows make of dearest friends immortal foes.

HERRICK.—Hesperides, Moral Essays, 485.

WORDS.—What you keep by you, you may change and mend ;
But words once spoke can never be recall'd.

ROSCOMMON.—Art of Poetry.

WORK.—Mrs. Johnson has blunted her pickaxe with work.

SWIFT.—Letter to Tickell, 19 July, 1735.

Work, Tibet ; work, Annot ; work, Margerie ;

Sew, Tibet ; knit, Annot ; spin, Margerie ;

Let us see who will win the victory.

Ye sleep but we do not, that shall we try ;

Your fingers be numb, our work will not lie.

I will not—I cannot—no more can I ;

Then give we all over, and there let it lie.

NICHOLAS UDALE.—The Work Girls' song in
"Royster Doister."

Work, work, work,
Till the brain begins to swim ;

Work, work, work,
Till the eyes are heavy and dim !

Seam and gusset, and band,

Band and gusset and seam,
Till over the buttons I fall asleep,
And sew them on in a dream !

T. HOOD.—The Song of the Shirt.

WORLD.—O, how full of briers is this working-day world !

SHAKSPERE.—As You Like It, Act I. Scene 3.

(Rosalind to Celia.)

They most the world enjoy, who least admire.

DR. YOUNG.—Night VIII. Line 1173.

To know the world, not love her, is thy point ;

She gives but little, nor that little long.

DR. YOUNG.—Night VIII. Virtue's Apology,
Line 1276.

I hold the world but as the world, Gratiano ;

A stage, where every man must play a part,

And mine a sad one.

SHAKSPERE.—Merchant of Venice, Act I. Scene 1.

(Antonio to Gratiano.)

All this world's noise appears to me

A dull ill-acted comedy.

COWLEY.—The Despair, v. 3.

Such stuff the world is made of.

COWPER.—Hope, Line 211.

The world was all before them, where to choose

Their place of rest, and Providence their guide.

MILTON.—Paradise Lost, Book XII. Line 646.

WORLD.—Allured to brighter worlds, and led the way.
GOLDSMITH.—Deserted Village, Line 170.

What is the world to them,
 Its pomp, its pleasure, and its nonsense all?

THOMSON.—Spring, Line 1134.

For still the world prevail'd, and its dread laugh,
 Which scarce the firm philosopher can scorn.

THOMSON.—Autumn, Line 233.

O who would trust this world, or prize what's in it,
 That gives and takes, and chops and changes, ev'ry minute?

QUARLES.—Book I. No. IX. Stanza 5.

Let the great world spin for ever down the ringing grooves of
 change.

TENNYSON.—Locksley Hall, Verse 91.

The world is a bundle of hay
 Mankind are the asses who pull;
 Each tugs it a different way,
 And the greatest of all is John Bull.

BYRON.—An Epigram.

I am sick of this bad world!
 The daylight and the sun grow painful to me.

ADDISON.—Cato, Act IV.

'Tis a busy, talking world,
 That, with licentious breath, blows like the wind
 As freely on the palace as the cottage.

ROWE.—The Fair Penitent, Act III. Scene 1.

O, what a world is this, when what is comely
 Envenoms him that bears it!

SHAKSPERE.—As You Like It, Act II. Scene 3.
 (Adam to Orlando.)

The world is ashamed of being virtuous.

STERNE.—Tristram Shandy, Vol. VIII.
 Chap. XXVII.

For he who gave this vast machine to roll,
 Breathed Life in them, in us a reasoning Soul;
 That kindred feelings might our state improve,
 And mutual wants conduct to mutual love.

JUVENAL.—Sat. XV. Line 150.
 (Gifford.)

The world, defrauded of the high design,
 Profaned the God-given strength, and marred the lofty line.
SCOTT.—Marmion, Intro. to Canto I. Line 282.

WORLD.—O what a glory doth this world put on,
For him who with a fervent heart goes forth,
Under the bright and glorious sky, and looks
On duties well performed and days well spent.

LONGFELLOW.—Autumn (Earlier Poems.)

I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd, that I am reckless what
I do, to spite the world.

SHAKSPERE.—Macbeth, Act III. Scene 1.
(The Second Murderer to Macbeth.)

Why, then, the world's mine oyster,
Which I with sword will open.

SHAKSPERE.—Merry Wives of Windsor, Act II.
Scene 2. (Pistol to Falstaff.)

A mad world, my masters.

MIDDLETON.—A Play.

He who for scorn had daff'd the world aside.

ARIOSTO.—Orlando Furioso, Canto XIV. Stanza 41.
(Rose's Transl.)

The world knows nothing of its greatest men.

HENRY TAYLOR.—Philip Van Artevelde, Act I.
Scene 5.

Ah! world unknown! how charming is thy view,
Thy pleasures many, and each pleasure new:
Ah!—world experienced! what of thee is old?
How few thy pleasures, and those few how old!

CRABBE.—The Borough, Letter 24.

What is this world?

What but a spacious burial-field unwall'd:
The very turf on which we tread once lived.

BLAIR.—The Grave, Line 483.

Me seems the world is run quite out of square
From the first point of his appointed source;
And being once amiss grows daily worse and worse.

SPENSER.—Fairy Queen, Book V. Verse 1.

Nor is this world but a huge inn,
And men the rambling passengers.

HOWELL.—A Poem, Page 9.

And the whole earth would henceforth be
A wider prison unto me.

BYRON.—Prisoner of Chillon, Div. XII.

The world's at an end—What's to be done, Jasper?

GARRICK.—Miss in her Teens, Act II.

WORLD.—There is another and a better world.

KOTZEBUE.—The Stranger, Act I. Scene 1.
(Thompson.)

WORM.—The smallest worm will turn, being trodden on ;
And doves will peck in safeguard of their brood.

SHAKSPERE.—King Henry VI., Part III. Act II.
Scene 2. (Clifford to the King.)

WORMS.—Men have died from time to time, and worms have
eaten them, but not for love.

SHAKSPERE.—As You Like It, Act IV. Scene 1.
(Rosalind to Orlando.)

WORSE.— His tongue
Dropt manna, and could make the worse appear
The better reason.

MILTON.—Paradise Lost, Book II. Line 112.

CHURCHILL.—The Duellist, Book III.

From good to bad, and from bad to worse,
From worse unto that is worst of all,
And then return to his former fall.

SPENSER.—The Shepherd's Calendar, Feb. Line 12.

WORSHIP.—This hour they worship, and the next blaspheme.

DR. GARTH.—The Dispensary, Canto III. Line 42.

With my body I thee worship.

PRAYER BOOK.—Matrimony.

[The word worship, here means "*honour*;" with my body I thee honour.
—See DR. TRENCH on this phrase in his "English Past and Present,"
Lecture 4.]

The servant therefore fell down and worshipped him.

ST. MATTHEW, chap. xviii. ver. 26.

[Here also the servant *honoured* his master and besought him to have
patience with him and he would pay the debt; a very different thing in-
deed from paying adoration to him.]

WORST.—Would Heaven this mourning were past!

One may have better luck at last;
Matters at worst are sure to mend,
The devil's wife was but a fiend.

PRIOR.—The Turtle and Sparrow, Line 414.

Things at the worst will cease, or else climb upward
To what they were before.

SHAKSPERE.—Macbeth, Act IV. Scene 2.
(Rosse to Lady Macduff.)

His only solace was, that now,
His dog-bolt fortune was so low,
That either it must quickly end,
Or turn about again, and mend.

BUTLER.—Hudibras, Part II. Canto I. Line 39.

WORST.—I wish thy lot, now bad, still worse, my friend ;
For when at worst, they say, things always mend.

COWPER.—Translation from Owen. To a Friend in
Distress.

WORTH.—I know my price ; I am worth no worse a place.

SHAKSPERE.—Othello, Act I. Scene 1.

(Iago to Roderigo.)

This mournful truth is every where confess'd,
Slow rises worth by poverty depress'd.

DR. JOHNSON.—London, Line 176.

And very wisely would lay forth
No more upon it than 'twas worth.

BUTLER.—Hudibras, Part I. Canto I. Line 491.

For what is worth in any thing,
But so much money as 'twill bring ?

BUTLER.—Hudibras, Part II. Canto I. Line 465.

What's aught but as 'tis valued ?

SHAKSPERE.—Troilus and Cressida, Act II. Scene 2.

(Troilus to Hector.)

WOUND.—Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike.

POPE.—Epi. to Arbuthnot.

The private wound is deepest.

SHAKSPERE.—Two Gentlemen of Verona, Act V.

Scene 4. (Valentine to Proteus.)

WOUNDS.—When wounds are mortal they admit no cure.

POMFRET.—The Fortunate Complaint.

'Tis not so deep as a well, nor so wide as a church door ; but 'tis
enough, 'twill serve.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1.

(Mercutio after being wounded by Tybalt.)

Give salves to every sore, but counsel to the mind.

SPENSER.—The Fairy Queen, Book VI. Canto VI.

Verse 5.

WRATH.—That day of wrath, that dreadful day,

When heaven and earth shall pass away,

What power shall be the sinner's stay ?

How shall he meet that dreadful day ?

SCOTT.—Lay of the Last Minstrel, Canto VI. Line 31.

[From the "Dies iræ, dies illa," used by the Romish Church in the
office of the dead, and attributed to Thos. de Celano, a friar of the Four-
teenth century, but more generally to Frangipani, Cardinal Malabranchia.]
(See Riley's Class. Dict.)

WRATH.—The day of wrath, that dreadful day,
Shall the whole world in ashes lay,
As David and the Sybils say.

ROSCOMMON.—On the Day of Judgment, Verse 1.

WREATH.—I sent thee late a rosy wreath,
Not so much honouring thee,
As giving it a hope that there
It could not wither'd be.

BEN JONSON.—A Song. "Drink to me only," &c.

WRECK.—The stars shall fade away, the sun himself
Grow dim with age, and nature sink in years;
But thou shalt flourish in immortal youth,
Unhurt amidst the war of elements,
The wreck of matter, and the crush of worlds.

ADDISON.—Cato, Act V. Scene 1.

WRETCHED.—The wretched have no friends.

DRYDEN.—All for Love, Act III. Scene 1.

WRITE.—To be a well-favour'd man is the gift of fortune;
but to read and write comes by nature.

SHAKSPERE.—Much Ado about Nothing, Act III.
Scene 3. (Dogberry to second Watchman.)

Well, for your favour, sir, why, give God thanks, and make no
boast of it; and, for your writing and reading, let that appear
when there is no need of such vanity.

SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 3. (Dogberry to Neighbour Seacoal.)

1. He can write and read, and cast accompt.

2. O monstrous!

1. We took him setting boys' copies.

2. Here's a villain.

SHAKSPERE.—King Henry VI., Part II. Act IV.
Scene 2. (Smith and Cade.)

Matter grows under our hands——

Let no man say, "Come—I'll write a *duodecimo*."

STERNE.—Tristram Shandy, Vol. V. Chap. XVI.

I lived to write, and wrote to live.

ROGERS' Italy.—A Character, Line 16.

And shame to write what all men blush to read.

COTTON.—To E. W., Line 10.

Who can write so fast as men run mad?

DR. YOUNG.—Satire I. last Line.

Blessed are the dead which die in the Lord.

ST. JOHN.—Revelation, chap. xiv. ver. 13.

WRITE.—Their manner of writing is very peculiar, being neither from the left to the right, like the Europeans; nor from the right to the left, like the Arabians; nor from up to down, like the Chinese; but aslant from one corner of the paper to the other, like ladies in England.

SWIFT.—Gulliver's Voyage to Lilliput, Chap. VI.

At first one omits writing for a little while, and then one stays a while longer to consider of excuses, and at last it grows desperate, and one does not write at all.

SWIFT.—To the Rev. Mr. Winder. (Roscoe's Ed. of Swift, Vol. II. Page 436.)

WRITING.— . . . The world agrees
That he writes well who writes with ease.

PRIOR.—Epi. II. To F. Shephard.

True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.

POPE.—On Criticism, Line 362.

Of all those arts in which the wise excel,
Nature's chief masterpiece is writing well.

BUCKINGHAM.—Essay on Poetry.

'Tis hard to say, if greater want of skill
Appear in writing or in judging ill.

POPE.—On Criticism, Line 1.

Both to the virtue due, which could excel
As much in writing as in living well.

PRIOR.—To Rev. Dr. Turner, Line 21.

WRONG.—You have a wrong sow by the ear.

BUTLER.—Hudibras, Part II. Canto III.

Brother, brother, we are both in the wrong.

GAY.—The Beggar's Opera, Act II. Scene 2.

It may be right; but you are in the wrong
To speak before your time.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.
(The Duke to Lucio.)

He hath wrong'd me, master Page.

SHAKSPERE.—Merry Wives of Windsor, Act I.
Scene 1.

YE MARINERS OF ENGLAND.—

CAMPBELL.—A Song; the idea of which seems to have been borrowed from an old song entitled, "Ye Countriemen of England," written by MARTYN PARKER.

Ye who dwell at home, ye do not know the terrors of the main.

SOUTHEY.—Madoc, Part IV. 41.

YEARS.—Winged time glides on insensibly, and deceives us;
and there is nothing more fleeting than years.

OVID.—*Meta.*, Book X. Fable 9. (Riley.)

Jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass.

SHAKSPERE.—King Henry V., Chorus.

Years have not seen, Time shall not see,
The hour that tears my soul from thee.

BYRON.—*Bride of Abydos*, Canto I. Stanza 11.

Years steal
Fire from the mind, as vigour from the limb;
And life's enchanted cup but sparkles near the brim.

BYRON.—*Childe Harold*, Canto III. Stanza 8.

Years following years, steal something every day;
At last they steal us from ourselves away.

POPE.—*Imitations of Horace*, Book II. Epi. II. Line 72.

I am declined
Into the vale of years.

SHAKSPERE.—*Othello*, Act III. Scene 3. (He imagines that is a reason for Desdemona's supposed love of Cassio.)

YEW-TREE.—Cheerless, unsocial plant! that loves to dwell
'Midst skulls and coffins, epitaphs and worms.

BLAIR.—*The Grave*, Line 22.

And in the dusk of thee, the clock
Beats out the little lives of men.

TENNYSON.—*In Memoriam* II. Verse 2.

YORICK.—Let me see. Alas, poor Yorick!
I knew him, Horatio, a fellow of infinite jest, of most excellent
fancy.

SHAKSPERE.—*Hamlet*, Act V. Scene 1.
(Hamlet to Horatio.)

Where be your gibes now? your gambols? your songs? your
flashes of merriment, that were wont to set the table on a roar?

SHAKSPERE.—*Hamlet*, Act V. Scene 1.
(Hamlet addressing Yorick's skull.)

YOUTH.—While proudly riding o'er the azure realm,
In gallant trim the gilded vessel goes;
Youth on the prow and Pleasure at the helm.

GRAY.—*The Bard*, Verse V. Line 10.

She bears her down majestically near,
Speed on her prow, and terror in her tier.

BYRON.—*The Corsair*, Canto III. Stanza 15.

YOUTH.—Love upon the prow.

BOWLES.—The Spirit of Discovery, Book III.
Line 266.

Pleasure the servant, Virtue looking on.

BEN JONSON.—Pleasure reconciled to Virtue.

In the very May-morn of his youth,
Ripe for exploits and mighty enterprises.

SHAKSPERE.—King Henry V., Act I. Scene 2.
(Ely to King Henry.)

He wears the rose

Of youth upon him; from which the world should note
Something particular.

SHAKSPERE.—Antony and Cleopatra, Act III.
Scene 4. (Antony to Euphronius and Cleopatra.)

In the lexicon of youth which reserves
For a bright manhood, there is no such word
As—fail.

E. B. LYTTON.—Richelieu, Act II. Scene 2.

A youth of frolics, an old age of cards.

POPE.—Moral Essay, To a Lady, Epi. II. Line 244.

From thoughtless youth to ruminating age.

COWPER.—Progress of Error, Line 24.

And made youth younger, and taught life to live.

DR. YOUNG.—Night V. Line 796.

O ye who teach the ingenuous youth of nations—
Holland, France, England, Germany, or Spain;

I pray ye flog them upon all occasions,
It mends their morals—never mind the pain.

BYRON.—Don Juan, Canto II. Stanza 1.

ZEAL.—We do that in our zeal,
Our calmer moments are afraid to answer.

SCOTT.—Woodstock, Chap. XVII.

Tell zeal, it lacks devotion;

Tell love, it is but lust;

Tell time, it is but motion;

Tell flesh, it is but dust!

And wish them not reply,

For thou must give the lye.

SIR WALTER RALEIGH.—The Lye, 2 Percy Rel.
Page 323.

Violent zeal for truth has a hundred to one odds to be either
petulancy, ambition, or pride.

SWIFT.—Thoughts on Religion. (Roscoe's Edition
of his Life.)

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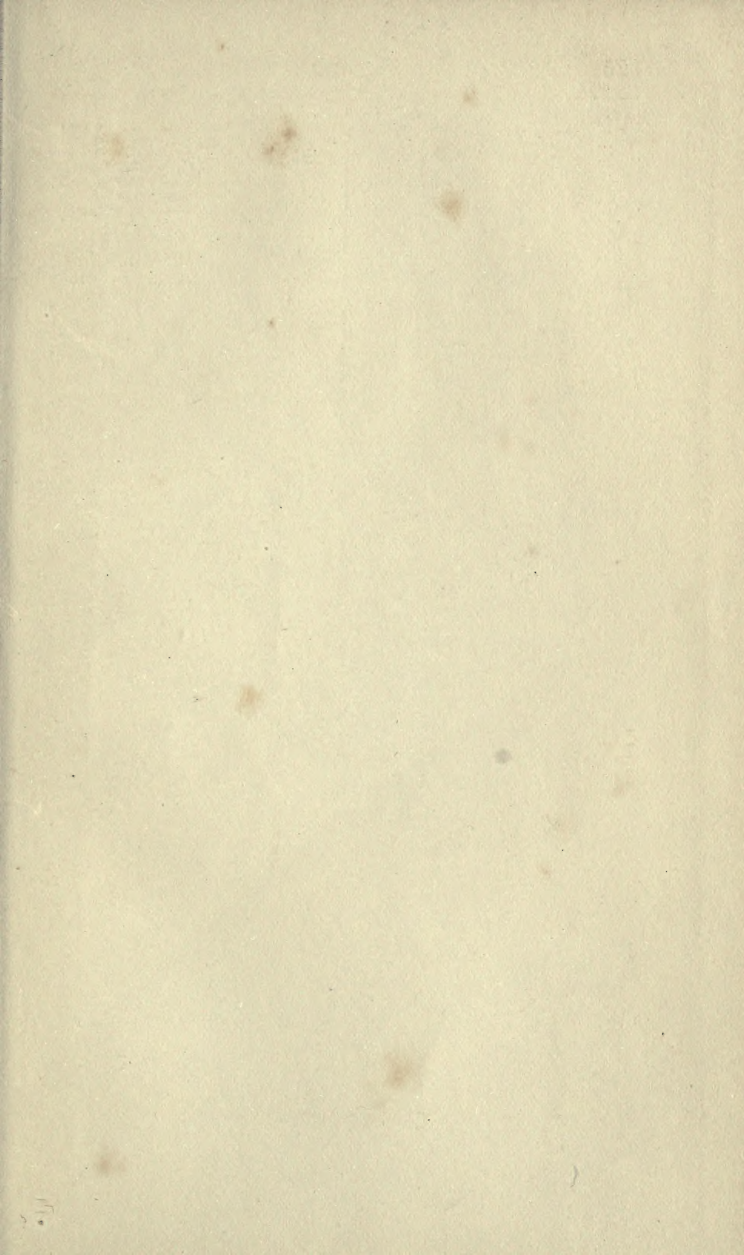
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